

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **FOURTH**
DOCTOR



THE COMPLETE HISTORY



STORIES 112-115

STATE OF DECAY, WARRIORS' GATE,
THE KEEPER OF TRAKEN
AND LOGOPOLIS





BBC

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THE COMPLETE HISTORY

STATE OF DECAY

WARRIORS' GATE

THE KEEPER OF TRAKEN

LOGOPOLIS

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Welcome

It may have been the end, but how could we possibly prepare for that moment? After seven series and 172 episodes of *Doctor Who*, Tom Baker bowed out from the role that had made him a national treasure in March 1981. The series would never be quite the same again.

It's tricky to sum up just how indelible Tom Baker's influence over *Doctor Who* is, even four decades after he left the series. To many, a floppy hat, long scarf and crumpled bag of jelly babies provide the definitive image of the Doctor. Even today, skits and parodies of the show will often utilise that very look to portray a thumbnail image of the character.

Every actor to play the role has brought something unique, an element that was indefinably Doctorish. But nobody has inhabited the role in quite the same way as Tom Baker. The line of where the Time Lord who walked through eternity ended and Tom Baker the actor began were blurred; Tom was the Doctor, the Doctor was Tom.

In this volume of *Doctor Who – The Complete History*, it's a chance to spend four

final adventures in the company of the longest-running Doctor. It's been noted in the past that there's a more sombre tone to the stories of the 1980/1 series, but there's still a great deal of fun and wit to be had.

Whether bantering with a trio of vampires with a barely disguised smirk in *State of Decay* [1980 – see page 6] or facing his old enemy the Master with grim determination in *The Keeper of Traken* [1981 – see page 76], Tom's mastery of the role is still breathtaking to witness.

Of course, there were other departures taking place during this series. Lalla Ward's Romana and robot dog K9 bid their farewells in *Warriors' Gate* [1981 – see page 44], a tale that still stands as one of *Doctor Who*'s most unusual and ambitious adventures.

Finally there's *Logopolis* [1981 – see page 110], a discomfiting viewing experience over 35 years later. The mood is low-key throughout, the final flashback of past companions feeling like a eulogy, a paying of respects from old friends. But as the Doctor smiles and the familiar features of an old friend shimmer and blur, there's hope and *Doctor Who* begins anew.

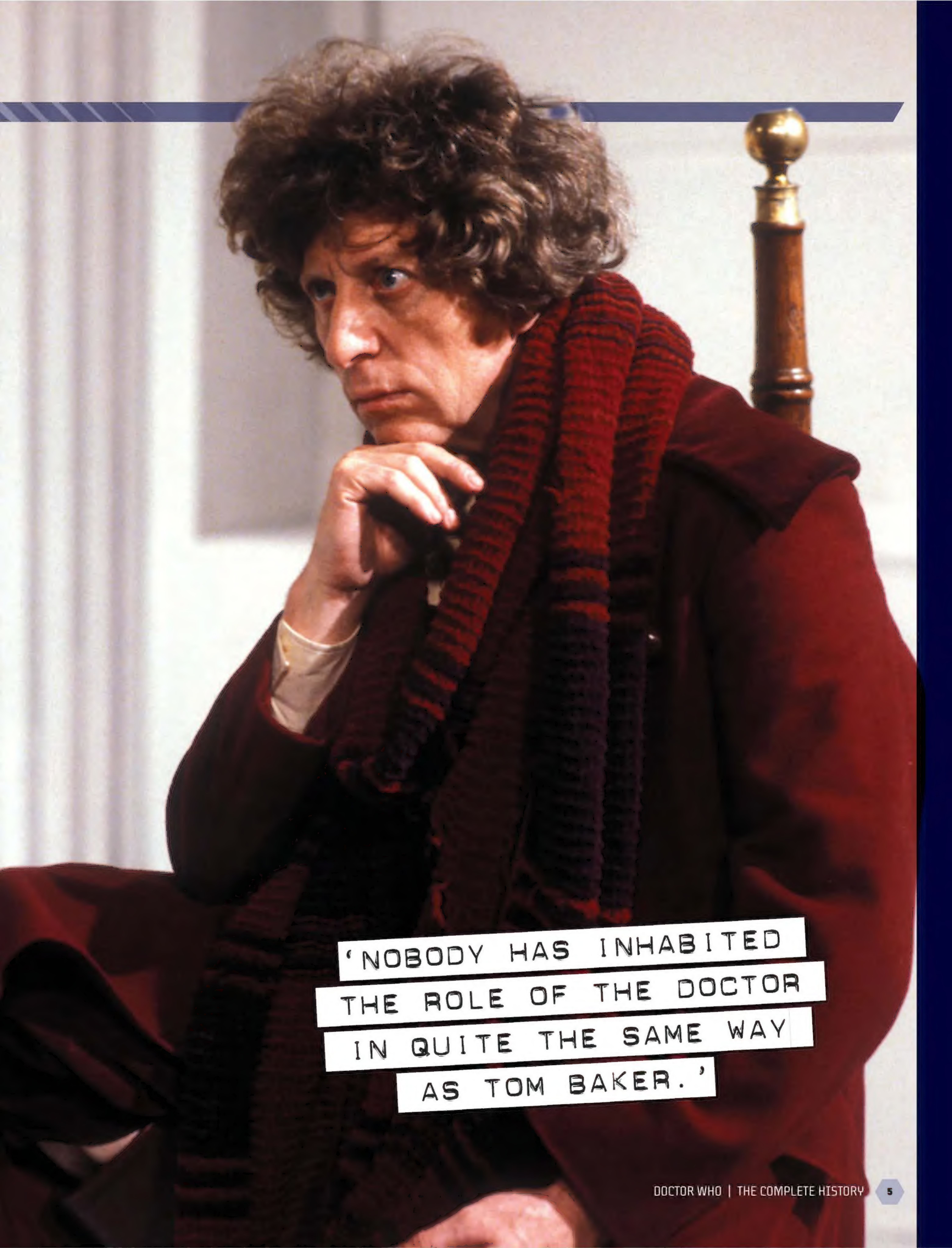
In the years following his departure, Tom Baker's relationship with *Doctor Who* was an uneasy one, the actor consciously distancing himself from the role. But with *Doctor Who* it's never quite the end, as has been proved many times. Since 2009, a happy and relaxed Tom has recreated the Fourth Doctor in many audio adventures from BBC Audio and Big Finish. It's Saturday teatime all over again...

Mark Wright – Editor

Right:

The Doctor says farewell to Romana and K9 in *Warriors' Gate*.





'NOBODY HAS INHABITED
THE ROLE OF THE DOCTOR
IN QUITE THE SAME WAY
AS TOM BAKER.'



STATE OF DECAY

► STORY 112

Trapped in E-Space, the TARDIS arrives on a world where the locals live in fear of the Three Who Rule. An ancient enemy of the Time Lords sleeps beneath the Tower – when it arises, the Great Vampire will be hungry for blood...



Introduction

During the second episode of *State of Decay*, the Doctor, and his companion Romana, made a shocking discovery. Making their way through the service shafts and passageways of an ancient spaceship, they found a tank brimming with human blood. Pipes channelled the blood underground, which led the Doctor to speculate. He observed that “there are vampire legends on almost every inhabited planet”.

If that’s the case then perhaps it’s a surprise that he hadn’t already encountered vampires in the course of his many travels. Although it’s less surprising, perhaps, that a children’s TV series had steered away from such horror-movie material.

The obvious stereotype of the genre – Count Dracula – had put in a brief cameo in *The Chase* [1965 – see Volume 5]. The working title for *The Claws of Axos* [1971 – see Volume 16] was *The Vampire from Space* – but only in reference to the alien’s parasitical nature, not because the Axons literally sucked blood.

Zargo, Aukon and Camilla – the villains of *State of Decay* – had no qualms, however – preying on the villagers that they ruled over. The pipe the Doctor found was feeding the Great Vampire – an ancient enemy of the Time Lords. You could say they are the most full-blooded vampires that *Doctor Who* offers.

There have, however, been others. *The Curse of Fenric* [1989 – see Volume 46] introduced the Haemovores – blue,

'THERE ARE VAMPIRE LEGENDS
ON ALMOST EVERY INHABITED PLANET.'

leech-like monsters that were, apparently, the ultimate fate of humanity. Sharing a similarly inspired name were the Plasmavores. In *Smith and Jones* [2007 – see Volume 54] the Doctor was himself the victim of Florence Finnegan and her little straw, when he ended up trapped in

a hospital on the moon with the fugitive Plasmavore. The Saturnyne race seen in *The Vampires of Venice* [2010 – see Volume 64] also had qualities that we traditionally associate with vampires: fangs, a thirst for blood and no reflection in a mirror. Curiously, however, they turned out to be a race of alien fish and not quite the stuff of legend.

All these examples put a different spin on the nature of these creatures. *The Curse of Fenric* considered the tragic fate of the Ancient Haemovore; *Smith and Jones* played it for laughs. The Three Who Rule in *State of Decay* have a theatrical quality, and stop short of being utterly horrific – but even so they're thrillingly sinister and surely linger in the memory of many younger viewers who first saw them back in 1980. ■

Left:
Boo! A
Haemovore
out for a bite
in *The Curse
of Fenric*.



PART ONE

A high tower looms over a medieval village. Inside the Tower, a guard, Habris, informs the Three Who Rule – Aukon, Zargo and Camilla – that it is now the time of selection. [1]

The headman of the village, Ivo, picks villagers to be considered for selection. Habris arrives and selects Ivo's son.

In the TARDIS, the Doctor and Romana are still trying to find a way out of E-Space. K9 detects a habitable planet. The TARDIS lands in a wood and the Doctor and Romana set off for the village. [2]

They meet Ivo and Habris, who think the Doctor is a Lord. The Doctor explains that he is a scientist and Ivo says that scientists are forbidden. After the Doctor and Romana have gone, Ivo uses a radio to inform a man called Kalmar that two strangers have arrived. [3]

Adric has stowed away in the TARDIS. K9 tells him his presence is unauthorised

so Adric reasons with K9 that the sooner he leaves, the better.

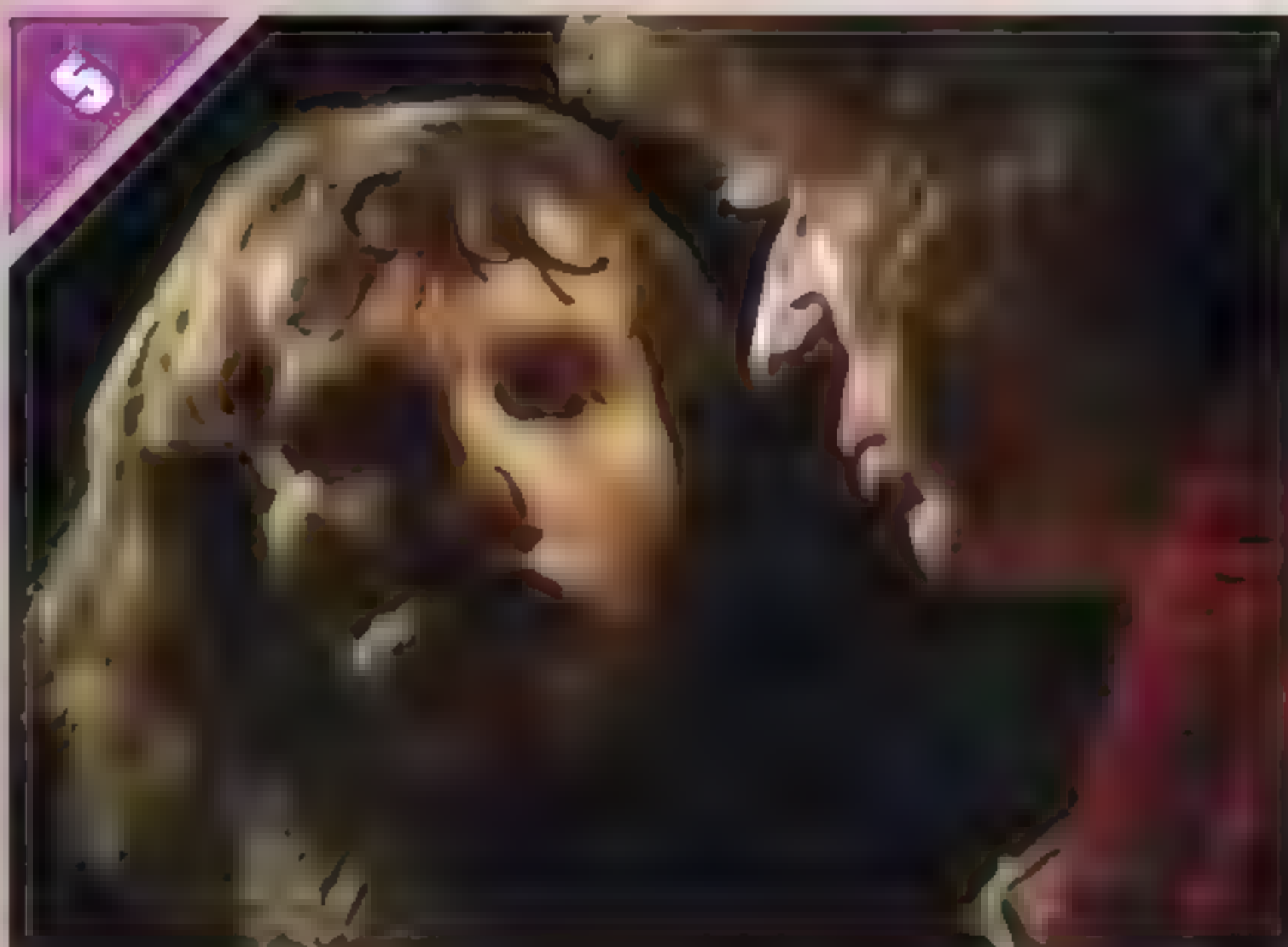
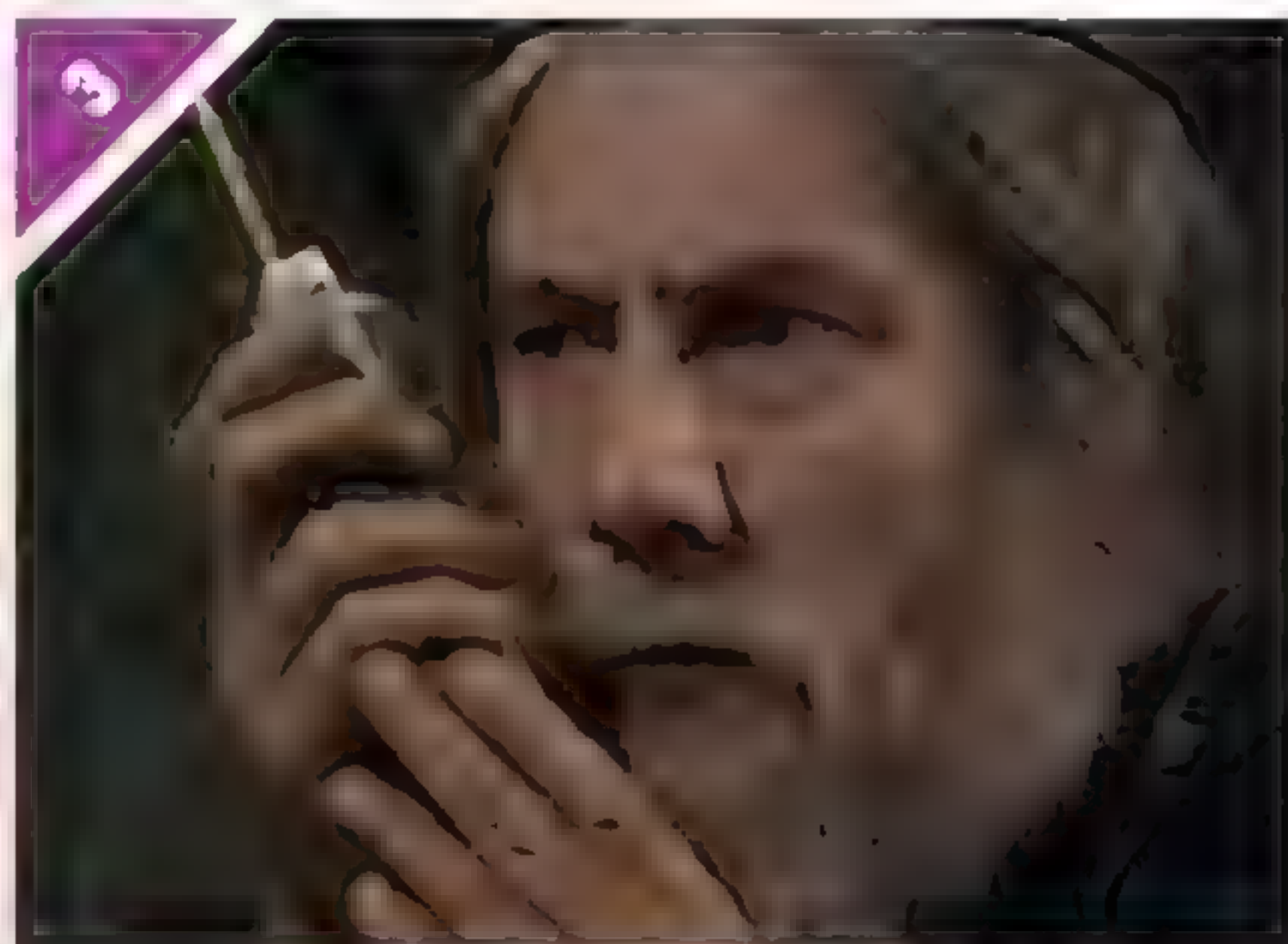
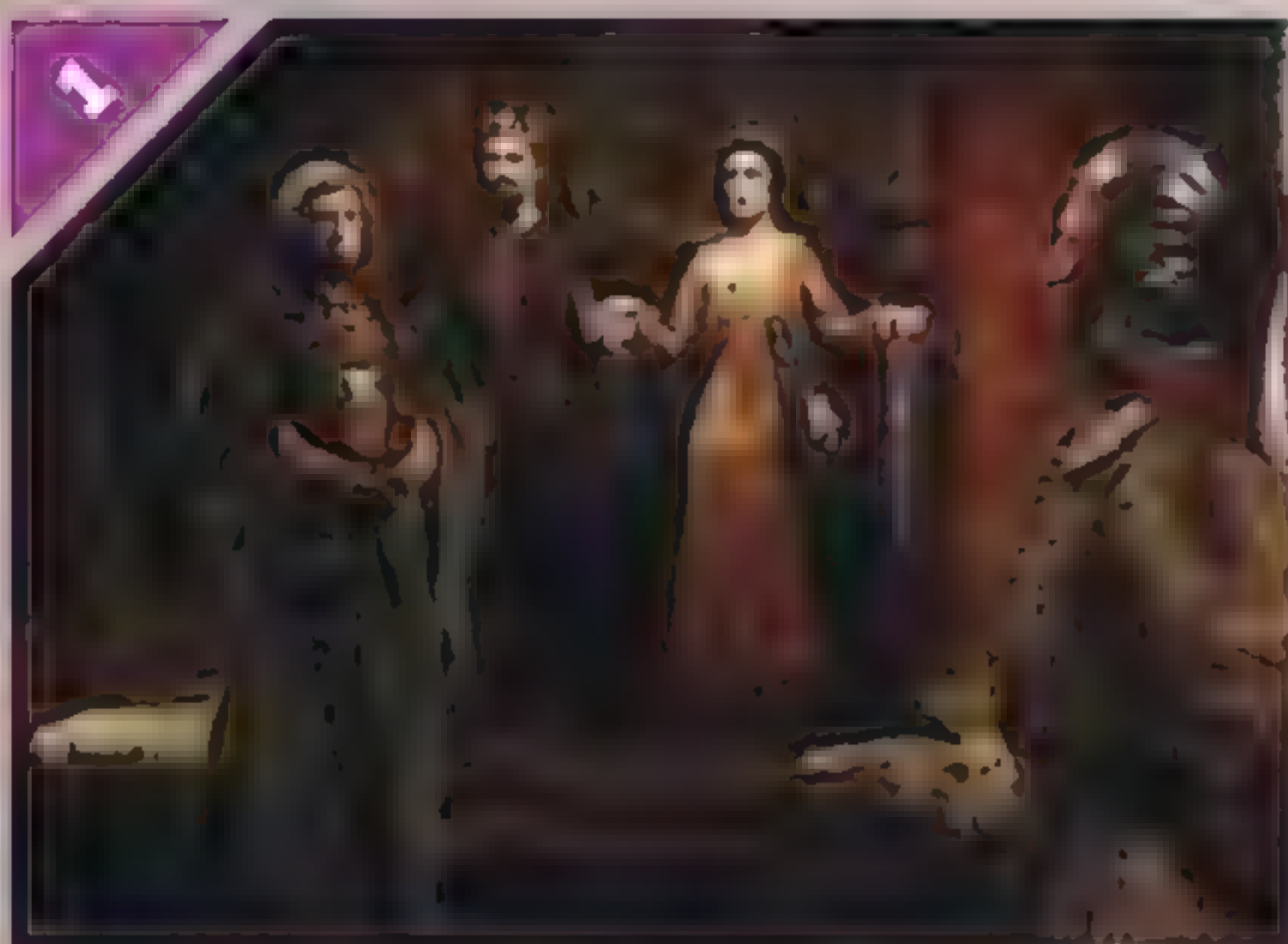
Habris informs the Three Who Rule that the strangers have vanished. Aukon says that his servants will find them.

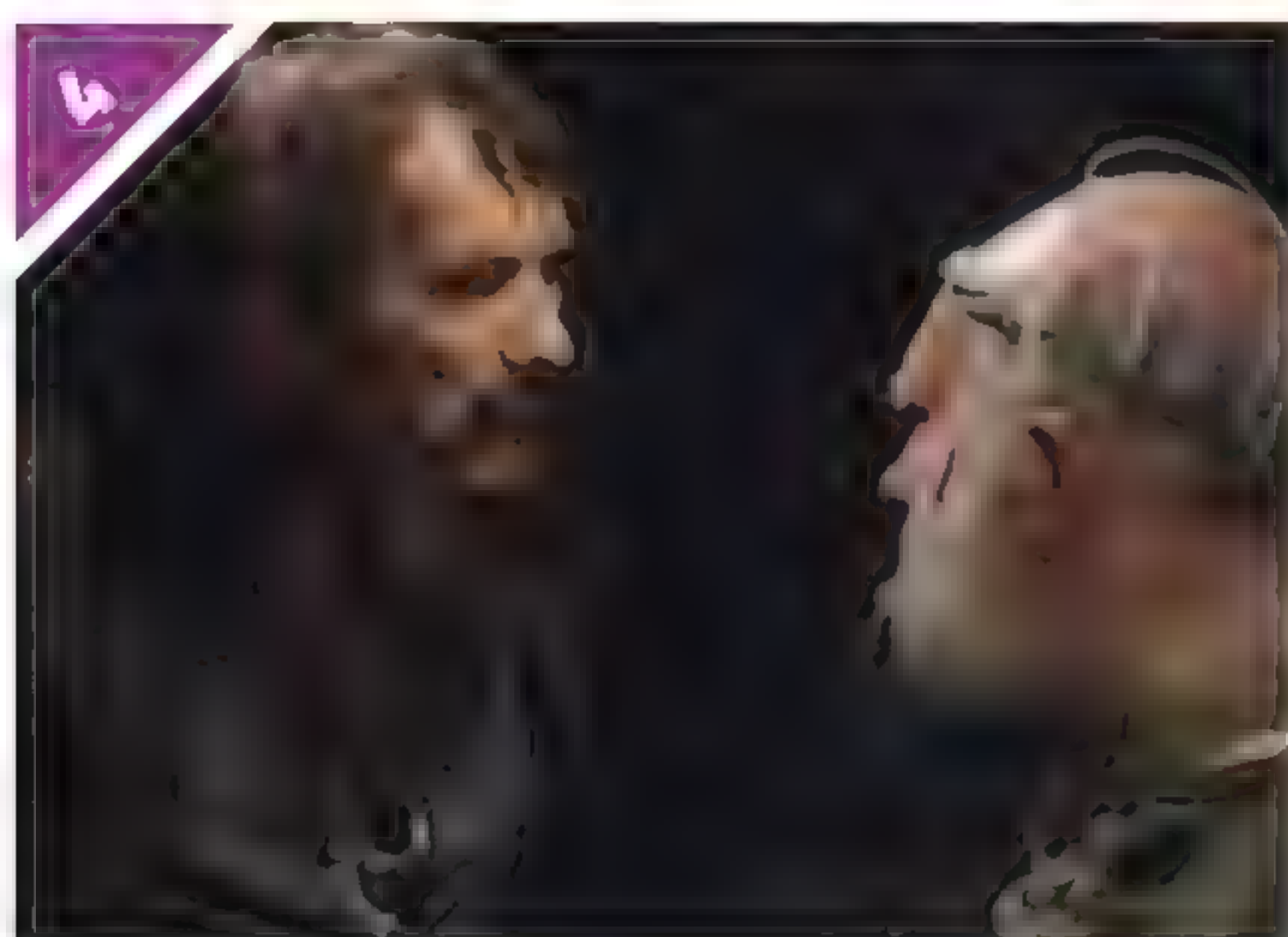
The Doctor and Romana are ambushed by a group of rebels led by a former guard called Tarak. [4] They are taken to an underground hideout where they meet Kalmar, a self-proclaimed scientist.

Ivo's wife Marta catches Adric trying to steal some bread. She takes a liking to him and offers to let him stay the night.

The rebels have recovered some ancient technology from the wasteland. The Doctor activates a computer which holds details of an exploration vessel from Earth, the *Hydrax*, and its crew Sharkey, MacMillan and O'Connor. Tarak recognises them; they are the Three Who Rule! [5]

The Doctor and Romana set off through the woods as it grows dark – where they are attacked by a swarm of bats! [6]





PART TWO

The bats are called off as Habris arrives. He takes the Doctor and Romana to the Tower's throne room where Zargo and Camilla welcome them. They claim they protect the villagers.

Marta explains to Adric that the guards select young people to be taken to the Tower. Habris and his guards burst in, announcing another selection. Aukon enters and selects Adric. He offers him "wealth, power, dominion over this world, and over many others". [1]

The Doctor tells Zargo and Camilla that their society is sinking back into primitivism under their rule. Habris enters with the news that "the Arising is at hand!" Zargo and Camilla hurry away. The Doctor and Romana discuss the similarity of the Three Who Rule's names to the crew of the *Hydrax*. The Tower is the ship, and the Three Who Rule are the original crew's descendants! [2]

Adric is brought into a cave beneath the Tower. Aukon believes that Adric is the first of the Chosen Ones. [3]

Romana finds an inspection hatch and she and the Doctor climb up through the ship.

Kalmar reports to Tarak that the Doctor, Romana and Adric are all captives in the Tower. Tarak thinks they must attack the Tower and rescue them. Kalmar protests that they are not ready, so Tarak must go alone. [4]

Zargo returns to the state room to find it empty. He orders Habris to find the Doctor and Romana.

The Doctor and Romana reach the ship's flight deck, and note that there's enough power left in the energy cells for it to fly. They climb down to the ship's fuel tanks, which have been filled with blood. [5] They proceed deeper into a cave where they hear the giant heartbeat of whatever is feeding on the blood. Then Aukon appears: "Welcome to my domain." [6]

PART THREE

Aukon offers to share his power with the Doctor, explaining that they seek powerful minds for their great purpose. The Doctor realises that the Three Who Rule aren't the original crew's descendents – they *are* the original crew! Aukon tells them that Adric will be the first of the Chosen Ones. The Doctor and Romana attempt to escape, but their way is blocked by Zargo and Camilla. [1]

Zargo and Camilla retire to their inner sanctum to rest.

The Doctor recounts to Romana a story he was told by a hermit on Gallifrey, about a race of giant vampires that swarmed across the universe until the Time Lords hunted them down. [2] One must have escaped into E-Space. Tarak overpowers their guard and releases them.

In the rebel hideout, Kalmar uses the derelict computer to scan the surrounding countryside. Ivo arrives,

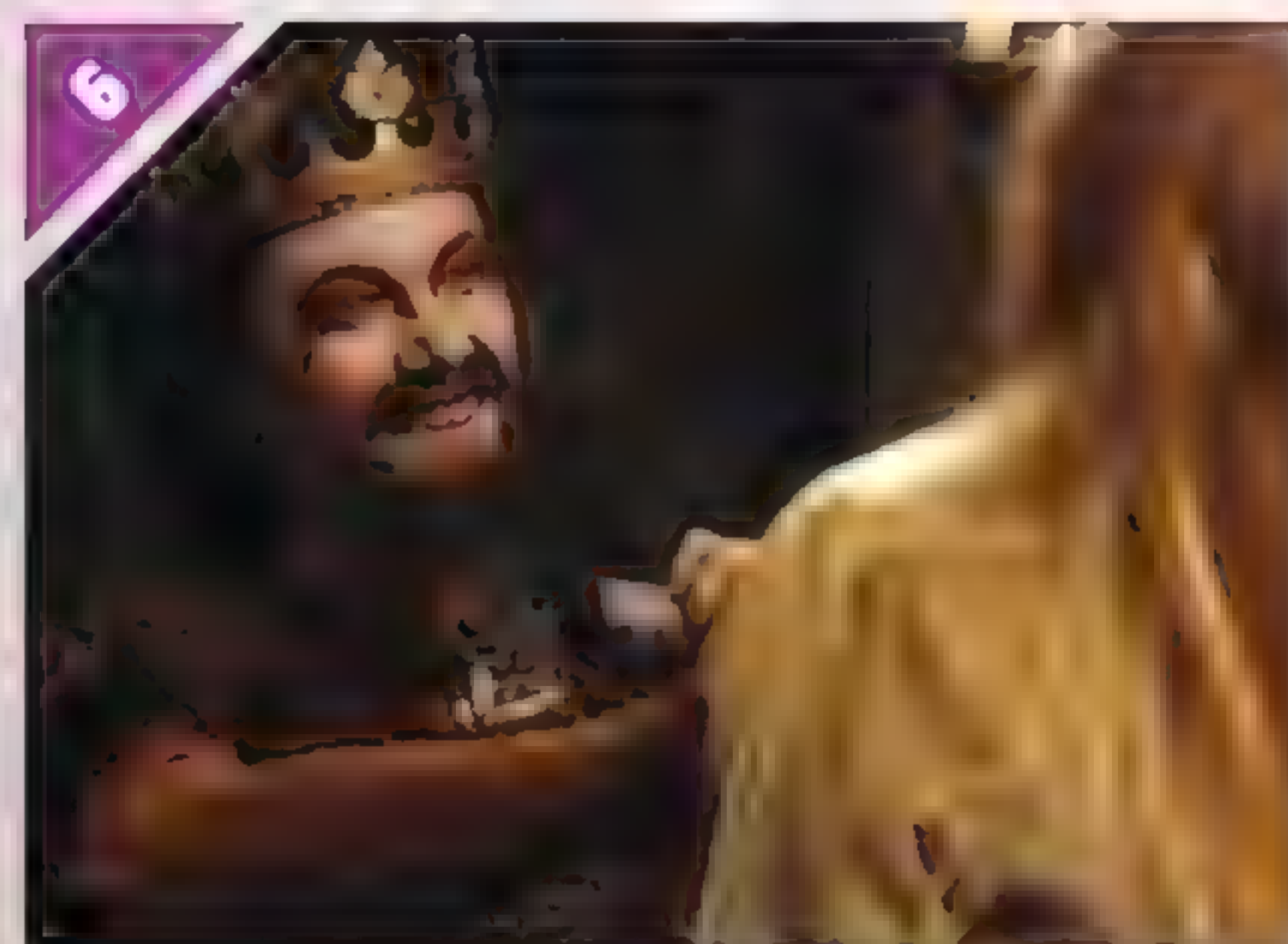
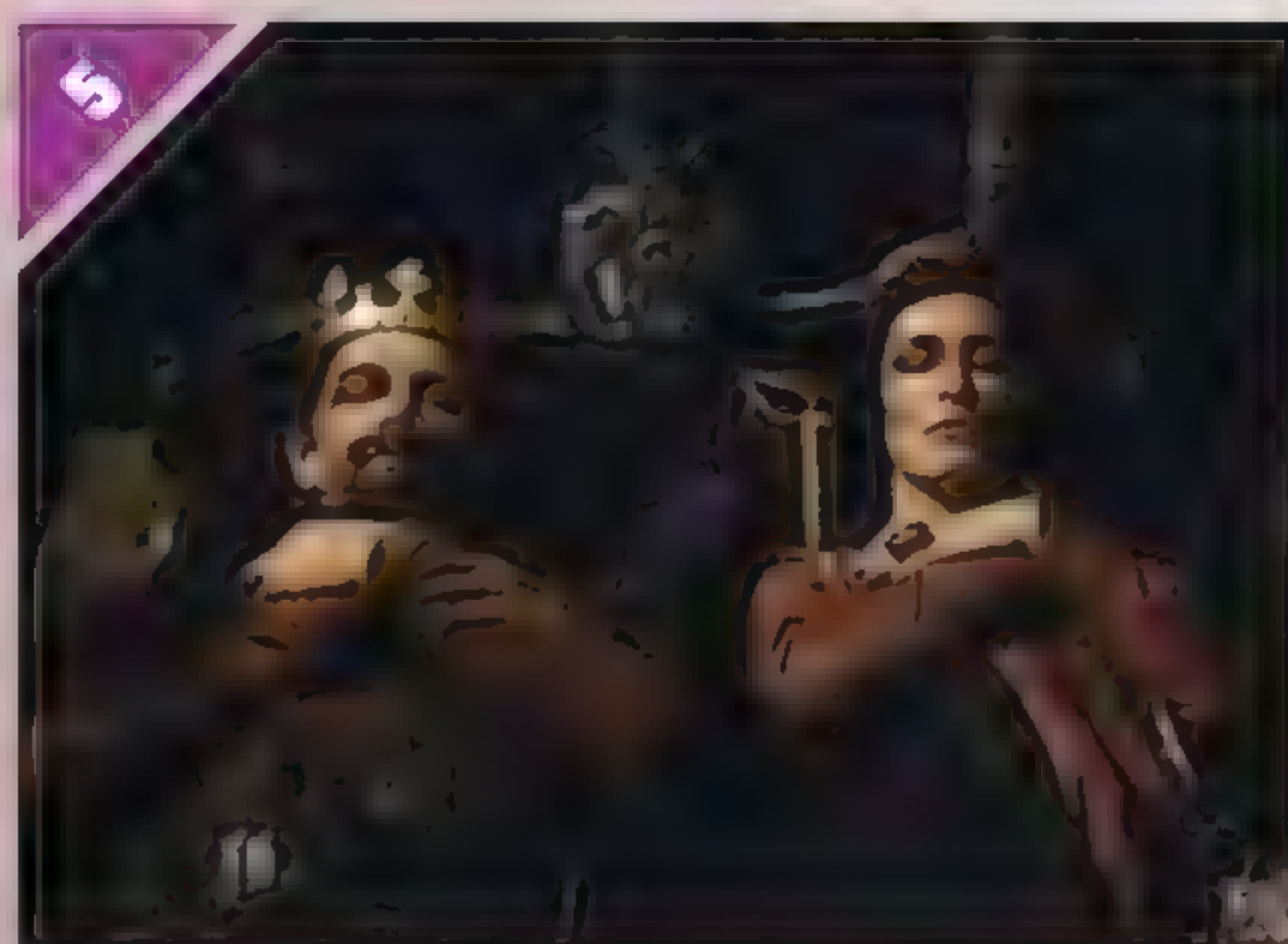
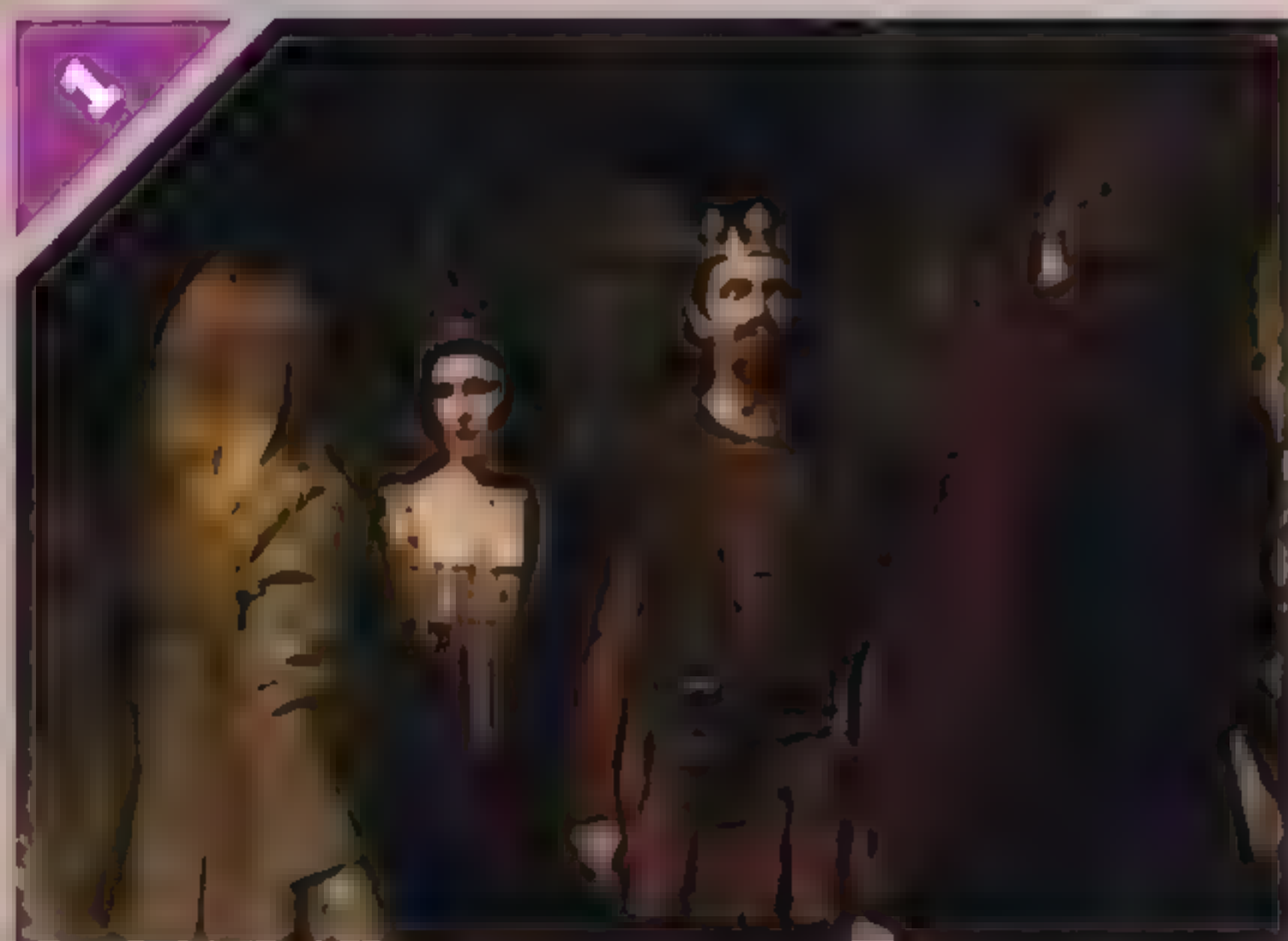
having learned that the Three Who Rule have killed his son. He is now determined to attack the Tower. [3]

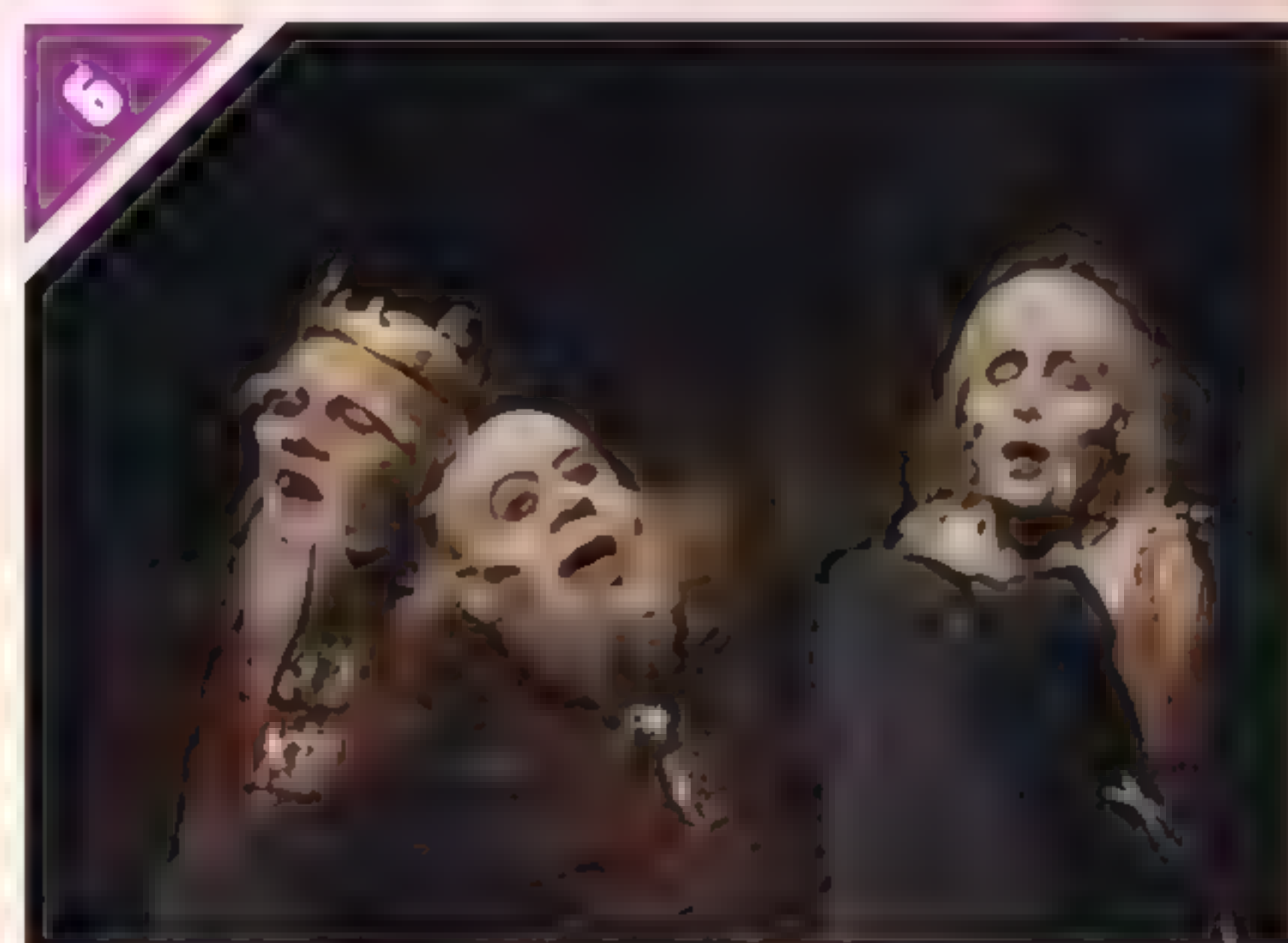
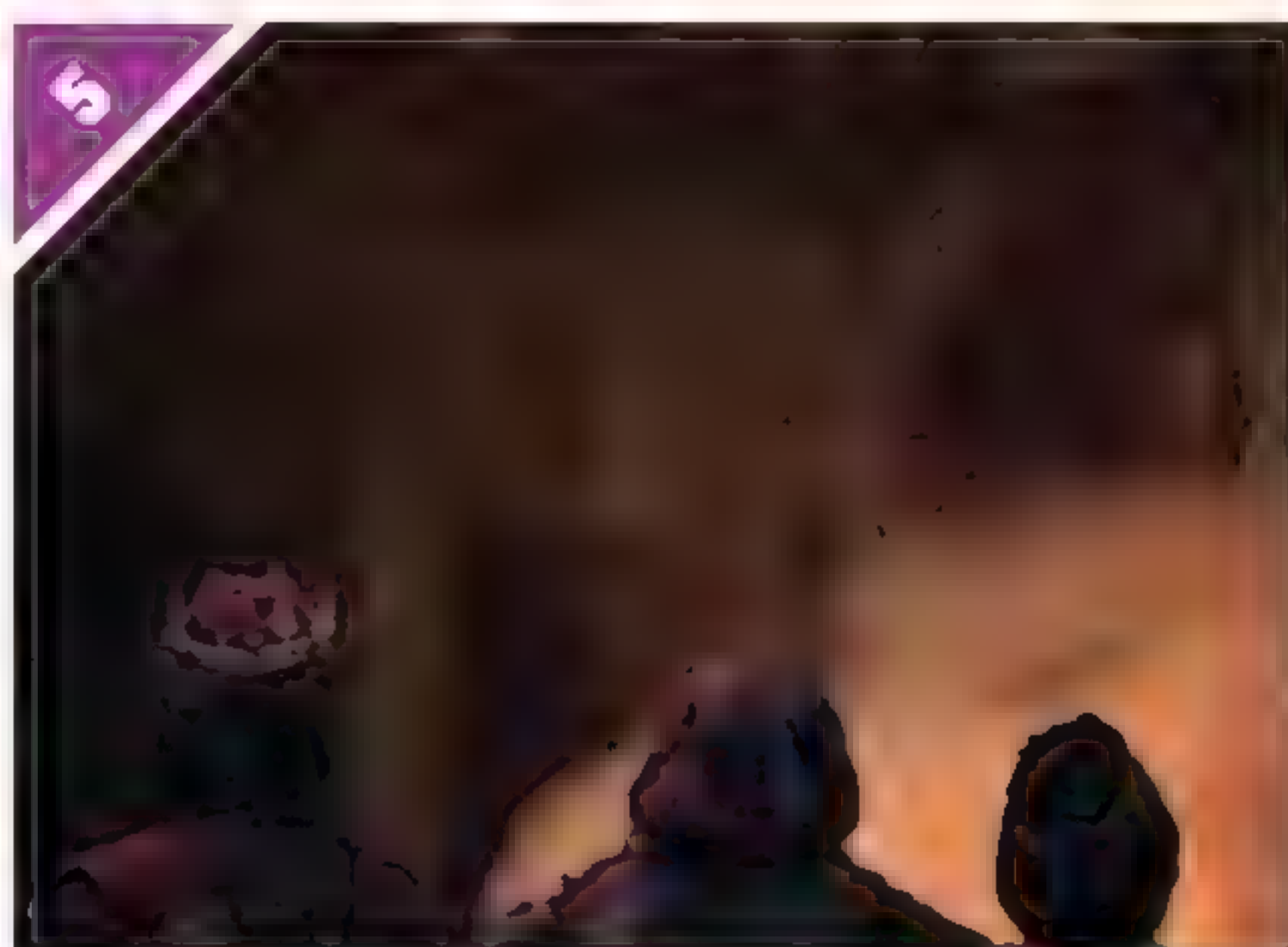
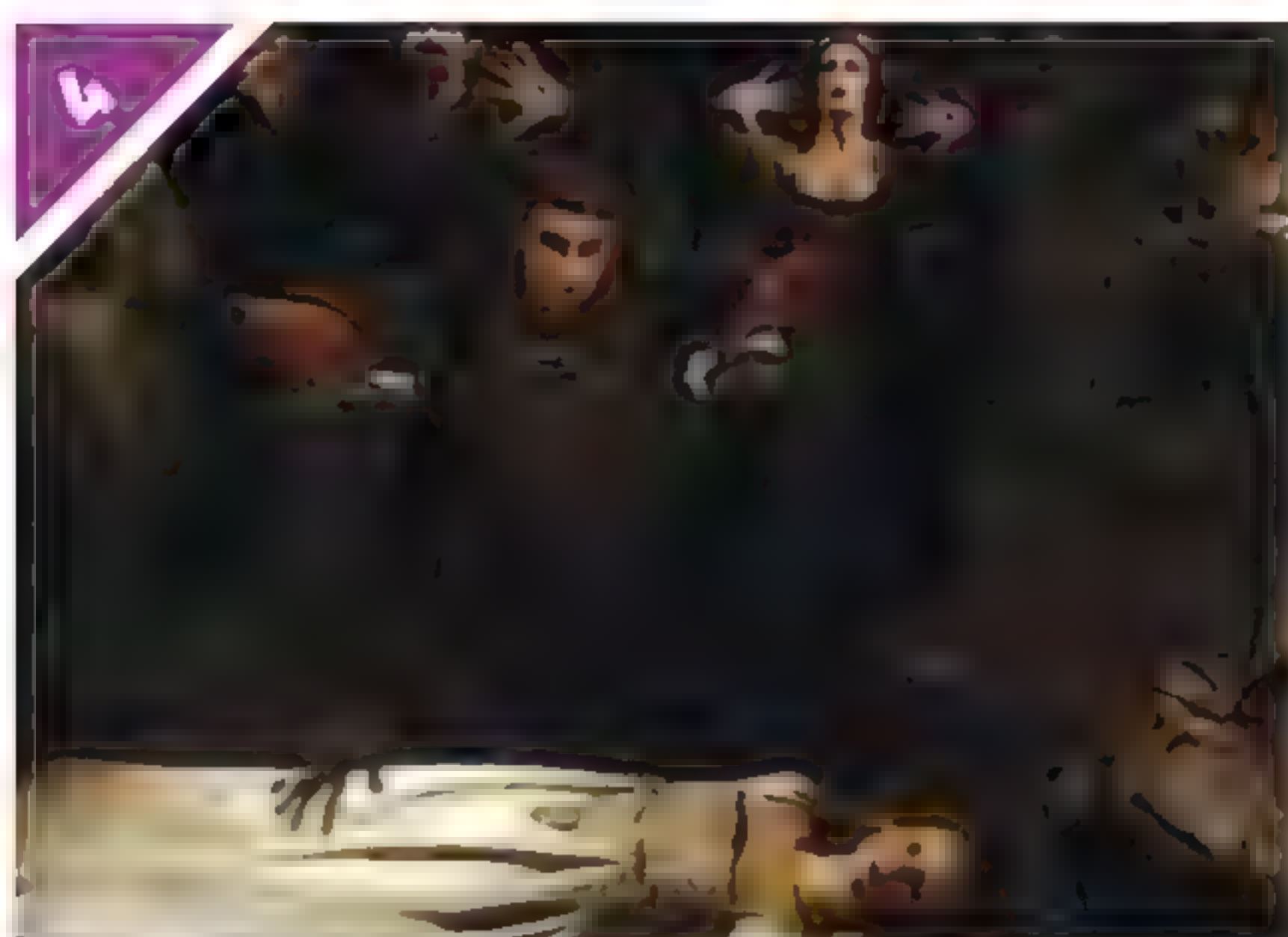
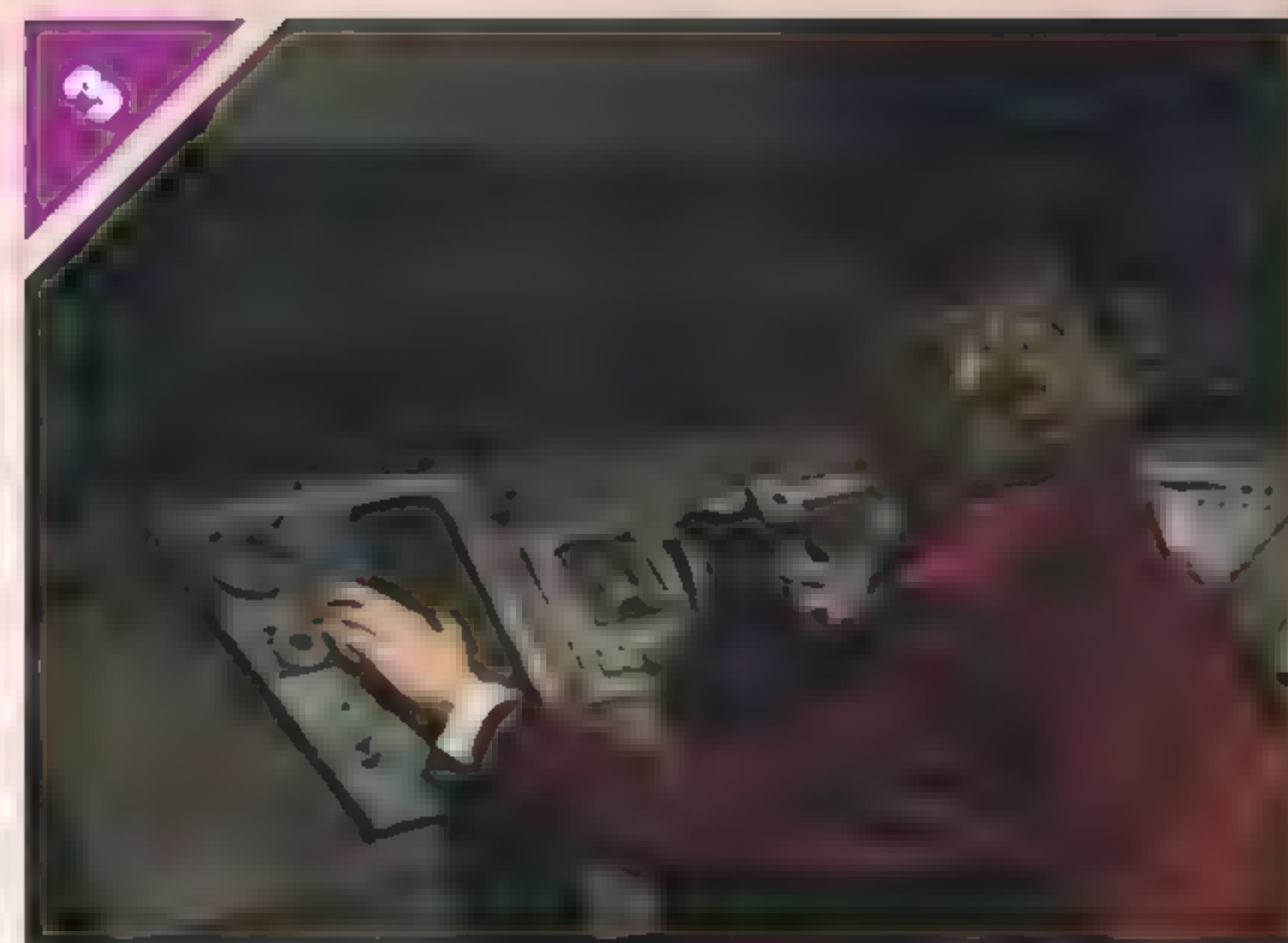
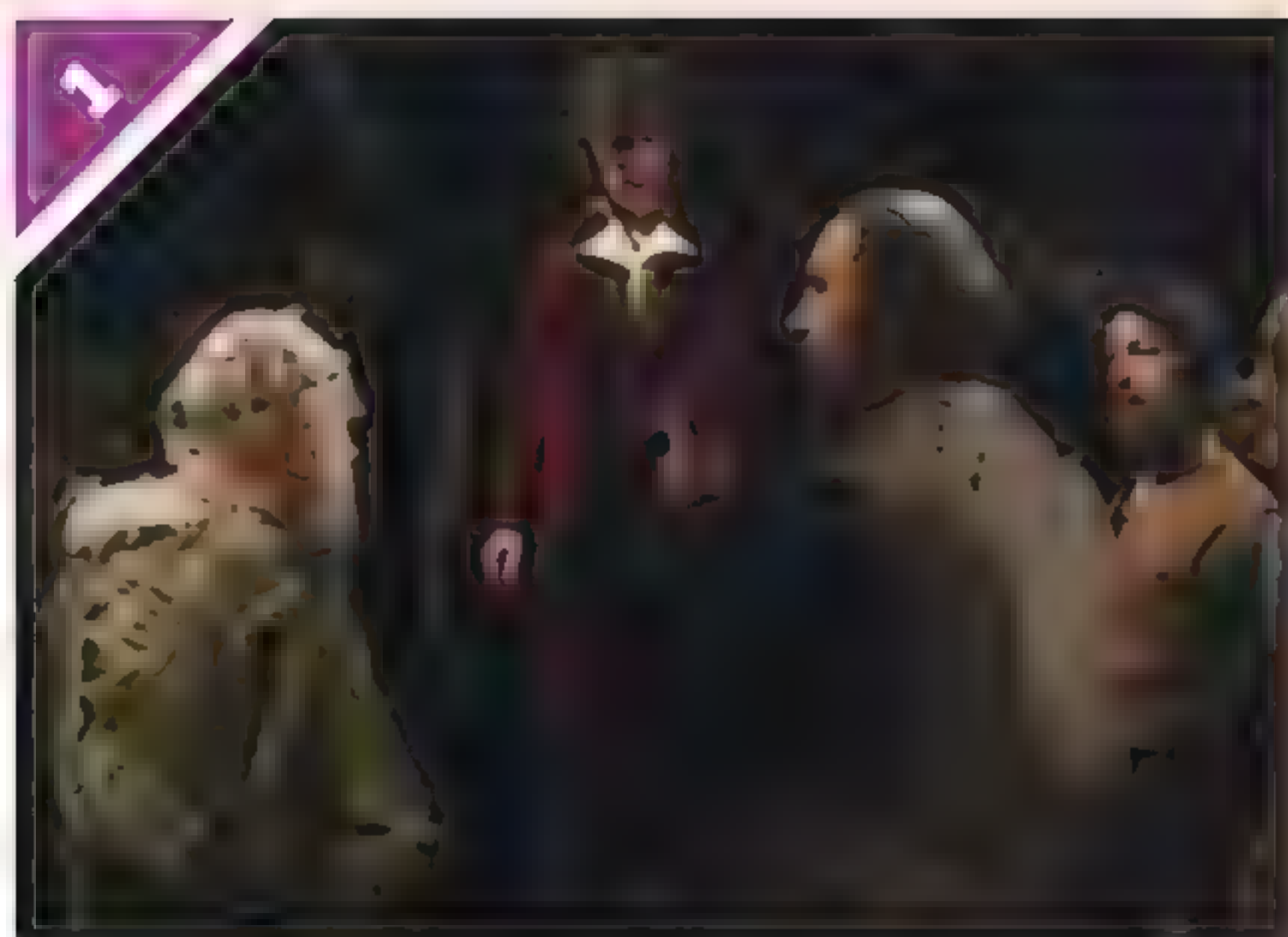
Tarak tells the Doctor and Romana that Adric must have been taken to the inner sanctum. He takes Romana while the Doctor heads to the TARDIS. Once there, he asks K9 to help him tap the TARDIS memory core to find out what the Record of Rassilon says about vampires. [4]

Romana pretends to be Tarak's prisoner in order to gain entry to the inner sanctum. They find Zargo and Camilla sleeping [5]. Adric is also there, in a trance-like state.

The Doctor finds the Record of Rassilon in the TARDIS' magnetic card system and learns that the Time Lords defeated the vampires using "bow ships", vessels that fired a mighty bolt of steel that transfixed the monsters through the heart.

Romana tries to wake Adric, but wakes Zargo and Camilla as well. They kill Tarak, then prepare to feed on Adric and Romana... [6]





PART FOUR

Aukon appears and tells them to leave Adric, as he is the first of the Chosen Ones and the girl is to be sacrificed at the time of the Arising.

The Doctor materialises the TARDIS inside the rebel hideout and tells them to attack the Tower. [1] The Doctor uses the computer scanner to reveal the bat-like creature beneath the Tower. The Doctor formulates a plan to take control of the Tower, using the rebels as a commando force. With K9's help, the rebels and the Doctor gain entry to the throne room.

In the cave, Adric tells Romana he has a plan, but she is in a trance. [2] Habris tells Aukon the rebels are attacking.

The Doctor climbs the Tower. There are three scoutships – which give him three chances. Ivo confronts Habris and attacks him in revenge for his son's death.

The Doctor enters the first scoutship, but the controls are dead. [3]

Adric attempts to attack Aukon with a knife but Aukon disarms him with the power of his mind.

The Doctor finds the second scoutship is also defunct.

Aukon calls to the Great One to arise and drink the blood of the sacrifice. [4]

The Doctor discovers that the third scoutship still has some fuel and programmes a short trip.

Sensing the scoutship's activation, K9 orders the rebels to evacuate.

A bat bites Romana's neck. Then the ground shakes. Romana wakes up and Adric helps her to take cover as the scoutship takes off. The Doctor arrives – as the ground cracks and the claw of the Great One emerges. [5] The scoutship flips over and pierces the Great One through the heart. The Three Who Rule age to skeletons [6] and disintegrate.

The Doctor repairs the rebels' computer, giving them scientific knowledge. Then he leaves in the TARDIS with Adric and Romana.



Pre-production

Above:
The Three Who
Rule – Zargo,
Aukon and
Camilla.

State of Decay took nearly four years to reach the screen. In January 1977, when Graham Williams first started work as *Doctor Who*'s new producer, script editor Robert Holmes asked writer Terrance Dicks to hurriedly develop a new storyline. By this time, Dicks, Holmes' predecessor in the script editor role, had returned to freelance writing, authoring scripts for series such as *Space: 1999* and a number of novels for Target Books series including *The Mounties*; he was also working on the BBC2 *The Lively Arts* documentary *Whose Doctor Who*. Holmes wanted Dicks' story to fill the first slot of the 1977/8 series,

on which production was due to begin in March.

Having already used elements of Mary Shelley's *Frankenstein* in his earlier scripts for *Robot* [1974/5 – see Volume 22] and *The Brain of Morbius* [1976 – see Volume 24], Dicks sought to follow Holmes' use of classic Gothic horror concepts in a *Doctor Who* style by developing a vampire story. Dicks' idea – one he'd wanted to use during his own time as script editor – was to place the Gothic vampire, as typified by Bram Stoker's *Dracula*, in a science-fiction setting; Dicks had watched many of the Universal Studios and Hammer Film Productions movies inspired by Stoker's original novel and felt that he drew more

upon conventions established by Hammer than Stoker's text. Holmes agreed to the idea and Dicks was commissioned to write a four-part story on Tuesday 11 January 1977, with a target delivery of Monday 7 February. The original title was *The Witch Lords*, although this became *The Vampire Mutations* upon formal commission. Dicks arranged to write the Target novelisation in tandem, and by February *Doctor Who and the Witch-Lords* was on Target's schedule for December.

A primitive planet

In *The Vampire Mutations*, the Doctor and his companion (developed as the new character Leela) landed on a primitive planet, very much like Earth in the Middle Ages. Meeting the local peasants, they soon sensed that not all was as it should be; when night fell, people became zombies and stalked the woods, and locals – particularly those who had spoken out against the rulers – were found with bites to the neck which seemed to have been inflicted by the bats which inhabited the trees. It transpired that the



same rulers had been in power for a thousand years; the noblemen were vampires who had suppressed the advancement of society, keeping the populace in a non-threatening primitive state. Some elements may have tied in with the 'Key to Time' format which Williams had developed in November 1976 as a suggested 'umbrella theme' for the new series (an idea which was ultimately held over for a year).

Dicks had delivered the script for the first episode by Tuesday 25 January and started work on the second when he received a panicked phone call from the production office: *The Vampire Mutations* had been vetoed by BBC head of serials Graeme McDonald, who considered the story too close to a serious BBC co-production dramatisation of Stoker's novel, *Count Dracula*, which was scheduled for production during August and transmission at the end of the year. McDonald feared that *Doctor Who's* vampire story would come across as a spoof of the 'straight' adaptation.

To fill the gap caused by the loss of *The Vampire Mutations*, Holmes commissioned Dicks to write a replacement, *Rocks of Doom* (broadcast as *Horror of Fang Rock* [1977 – see Volume 27]), and Williams pulled *The Invisible Enemy* [1977 – see Volume 27] forward in production order. A script conference between Dicks, Holmes and Williams filmed in February for *Whose Doctor Who* featured a staged conversation initiated on the spur of the moment by Dicks. Curiously, the novelisation remained on Target's schedules as late as March 1978, by then titled *Doctor Who and the Vampire Mutations*.

Connections: Master?

► K9's attempts to attract the Doctor's attention in the opening TARDIS scene were something of a running joke, echoing scenes in previous serials such as *The Horns of Nimon* [1979/80 – see Volume 31].



Left:

Are the Doctor and Romana really facing vampires?

Connections: No vampires?

► One working title for *State of Decay* was *The Vampire Mutations*, which changed during production. A previous serial, *The Claws of Axos* [1971 – see Volume 16] almost had the same word in its title. Its working title, *Vampire from Space*, was also changed prior to broadcast.



When John Nathan-Turner succeeded Graham Williams as producer in December 1979, he was aghast to find that Williams and script editor Douglas Adams were departing without leaving any workable scripts in the pipeline, nor a list of writers to contact. Among the few unused scripts left behind was *The Vampire Mutations* (along with *Erinella* by Pennant Roberts, *The Doomsday Contract* by John Lloyd and *The Tearing of the Veil* by Alan Drury). With production on the 1980/1 series of *Doctor Who* set to commence in March 1980, Nathan-Turner rapidly reactivated the script, knowing Dicks to be an experienced *Doctor Who* writer who could deliver workable material to deadline. On Thursday 13 December 1979, Nathan-Turner commissioned Dicks to author a revised storyline for *The Vampire Mutations*, retaining the same basic plot, with a delivery date for the outline of Monday 31 December.

Joining Nathan-Turner during December 1979 was Christopher H Bidmead, the show's new script editor, and together they set about redefining *Doctor Who*. Nathan-Turner felt that the line-up of the Doctor, Romana and K9 was too strong and all-knowing; he decided to make the characters more vulnerable and, to this end, set in motion the departure of K9, discussed writing out Romana with actress Lalla Ward and worked with Bidmead to create Adric, a younger male companion akin to the 'Artful Dodger' character in Charles Dickens' *Oliver Twist*.

Dicks' plan to put Dracula in a *Doctor Who* setting was the opposite of Bidmead's overall intentions for the series; disliking

borrowed plots, Bidmead wanted to see a greater injection of 'real' science. With the first story of the series, *Avalon* (latterly renamed *The Leisure Hive* [1980 – see Volume 32]), already commissioned by Nathan-Turner, Dicks' storyline would be the first in which Bidmead was fully involved.

Unfortunately, Dicks' return to *Doctor Who* did not go smoothly; the writer got the impression that Nathan-Turner did not really want him on the series, and he got on badly with Bidmead. Bidmead disputed Dicks' treatment of the vampires; Dicks wanted archetypal bloodsuckers living in a castle and preying on the locals, whereas Bidmead, wanting to draw out the conflict between science and superstition, suggested making the vampires into scientists, urging Dicks to refine the storyline and break with horror cliché. Dicks redeveloped the narrative accordingly, with the vampires now living in a spaceship which was disguised as a typically Gothic castle; this also gave Dicks

Right:

The Doctor gets the local knowledge from village chief Ivo.





the inspiration for the climax, with the rocket itself becoming the 'stake through the heart' needed to conclude his Dracula homage. Many of the scientific elements inserted by Bidmead were later lost in the very Gothic-looking production style.

Vampire adventure

The storyline was delivered on Wednesday 16 January 1980; Dicks was then commissioned to deliver scripts for the serial on Thursday 24 January with a target delivery of Friday 22 February. The vampire adventure would be fourth in the 1980/1 series' running order but second in production. Bidmead requested a title change away from *The Vampire Mutations*, which he felt gave away the theme of the plot, and instead suggested *The Wasting*, after the process whereby the peasants are drained of their blood by the vampires; Dicks was unhappy with this, thinking the twist too obvious to hide. The two elements which Dicks had to insert into his plot were Adric (about whom he was told very little and given a free hand) and also the continuing storyline showing the TARDIS lost in the negative universe of E-Space (an element which Dicks noted he never fully

understood). This was a subplot which Bidmead planned to run through three serials, helping to give an ongoing feel to the adventures – an aspect suggested by fan Ian Levine, who was acting for Nathan-Turner as an adviser on the series' history. Robot dog K9 had not been in the original *The Vampire Mutations*, and so its involvement was minimal, fitting in with Nathan-Turner's wishes; Dicks too disliked the dog, but knew that it was very popular with younger viewers. Dicks was uncertain how to involve Adric, who was presented as an impish thief or rogue; accordingly, Adric's role was minimised, being placed in a sub-plot in which the boy allied himself with the villains, making the audience unsure if they could trust him. Subsequently, rewrites toned down this aspect, showing that Adric had not changed sides after all, and had been planning to save Romana.

Dicks delivered his scripts on Thursday 28 February; the scripts were formally accepted on Wednesday 12 March.

During his time as a production unit manager on the hugely popular BBC drama *All Creatures Great and Small*, Nathan-Turner had taken note of various directors he would later hire. Peter Moffatt was a director with a reputation for completing productions ahead of deadline – and who had also expressed an interest in working on *Doctor Who*. In late 1979, Nathan-Turner telephoned Moffatt, who was then in Johannesburg, South Africa where his wife, Joan Kemp-Welch, was directing *The Unvarnished Truth* at the Intimate Theatre. It transpired that Graham Williams had approached Moffatt to work on three

Left:

Aukon was rocking a Gothic look this season.

Connections: Witchy words

► A witch-wiggler is also known as a rhabdomancer, somebody who divines for water using a witch-hazel branch. A "wangateur" is a tribal witch doctor from Haiti, while a "mundunugu" serves the same function in African tribes.



previous *Doctor Who* serials (including a six-parter), all of which clashed with other commitments.

After planning to study drama at London's Central School, Moffatt joined the Royal Air Force during the Second World War; held for three-and-a-half years as a prisoner of war, he worked in the prison theatre as an actor and director. After the war he spent a decade acting on the stage, and in 1955 came to London just as the independent London television station Associated-Rediffusion was beginning. Joining A-R as a floor manager, he started to write lyrics for revues and then after a few years was given a chance to become a director on children's shows like *Small Time*. Graduating to drama he worked at A-R on *Top Secret* and *Crane*, then moved to ATV for *The Power Game*, *Love Story* and *Thriller* as well as *Hadleigh* for Yorkshire and *Within These Walls* for LWT. At the BBC he worked on *Melissa*, *Dial M for Murder* and *All Creatures Great and Small*.

With *The Wasting* scheduled to be recorded second that year (although scheduled to air fourth), Moffatt joined the production on Monday 10 March.

Connections: Teletextual

► Readouts on the computer screen were generated through Ceefax, the BBC's own teletext television information retrieval system. Ceefax was launched on 23 September 1974, providing viewers with access to text news reports, weather

bulletins, sports results and TV listings.

Despite having formally accepted Dicks' scripts, Nathan-Turner and Bidmead requested rewrites to remove the more obvious horror elements, and these were completed by Sunday 23 March.

Part One's script opened with a vivid description of the setting: 'A great bronze tower, overgrown with ivy... it should look like... a weird alien castle surrounded by village huts.' Only a few of the main characters were described: Aukon was



'a slight middle-aged man in plain robes', Ivo was 'a middle-aged giant of a man' and his son Karl (originally Isorl) was 'a muscular young man'.

For establishing shots of the TARDIS, Dicks indicated that the ship was travelling through the 'eerie void of E-Space', as represented by a 'stylised swirling green background'. Romana asked the Doctor if he must refer to the TARDIS as if it had feelings, to which he replied: "She's sensitive to the general smallness of E-Space." The rehearsal script had some minimal dialogue about Adric (Doctor: "That boy Adric seemed decent enough"; Romana: "If you like juvenile delinquents"; Doctor: "Underneath"). The world on the TARDIS scanner was described as 'a roseate planet'. Some K9 dialogue planned for film sequences was later shifted back into the TARDIS, when the Doctor returned for his scarf. Adric was hiding behind 'a locker door', and K9



explained to him that “the Doctor and Mistress Romana have gone in search of astro-navigation data. When my calculations are finished I shall go and rescue them.” After tricking the robot, Adric commented: “Hmm. You’re not as intelligent as I thought.”

Rebel HQ

When the Doctor and Romana arrived at the village, Habris and Ivo made ‘the ritual eyes, mouth, ears gesture’ (an aspect akin to Stoker’s Transylvanians crossing themselves at the mention of Count Dracula). When Ivo said there was only the village and the Tower, Romana commented, “I’ve heard of rural insularity, but...”, and marched off indignantly. Subsequent woodland scenes contained dialogue in which Romana commented that the peasants were simple, but the Doctor believed they were actually

complicated. On meeting the ‘grey-cloaked, grey-hooded’ figures, the Doctor added that they would like to “pay a visit to the Tower – is it open to the public by the way?”, to which Romana told him to shut up.

The rebel HQ was in a ‘sprawling rubbish tip, long overgrown, with weeds and earth disguising long-buried shapes that might once have been machinery. The Doctor and Romana are hustled along... to a rusting, half-buried metal instrument console. One of the grey-hooded figures produces a metal device from under his cloak. There is a low beep and a panel in the console, slides back to reveal a tunnel leading downwards.’ Inside they met both Kalmar (‘a thin, wiry, white-haired old man... the leader of the rebels, fanatically devoted to the rediscovery of scientific knowledge’) and Tarak (‘concerned only with the practical application of science. Knowledge only interests him if it is useful in their struggle’). When Tarak was asked to explain about ‘the Wasting’, he replied: “The Lords. They are the Wasting.”

Part Two’s Tower scenes between Zargo and Camilla were different in a number of places. The King and Queen claimed to “struggle to retain some remnants of civilisation. But on an isolated, primitive planet like this, it isn’t easy,” and Camilla was delighted to have refined, cultured visitors. Although Dicks stressed that the vampires did not eat or drink, the Doctor commented on both the wine (“Not unlike Venusian Tokay”) and how the baked meats were better than the peasants’ gruel. The Doctor mentioned a possible rebellion which Zargo questioned him about, but when it became apparent

Pre-production

Connections: Poetry please

► *Childe Roland to the Dark Tower Came*, the poem quoted by the Doctor in Part Two, was written by Robert Browning (1812-89) in 1885 and published the same year as part of his collection *Men and Women*.



Left:

Romana is prepared for sacrifice.



Above:
The Doctor
has never seen
such a state
of decay.

that the Doctor and Romana had seen the logs of the spaceship (originally the *Hyperion*), the King had them both thrown into the high cell, a 'small, empty, bronze-lined room'. It is here that the Doctor located a panel in the wall which bore the legend 'Inspection Panel HH7.03 Sector 7. Authorised Removal Only. Earth Federation Starship "Hyperion"', opening it with his sonic screwdriver.

In the high cell scene, the Doctor commented on Grimm's law and expounded the theory of "k's becoming 'g's and the hard 'ch' sound ends up as 'z'..." Developed by Jacob Grimm, the nineteenth-century German philologist famed alongside his brother Wilhelm for a collection of folk tales, in his 1822 book *Deutsche Grammatik*, this theory elaborated on the earlier findings of the Danish scholar Rask. All this material was included at Bidmead's insistence, although Dicks thought it slowed the scene down.

When the vampires were alone, they continued to use their original names (for example, "We have forgotten much – Captain Sharkey," and, "Yes, O'Connor will find them"). The Doctor telegraphed the

climax early on when telling Romana that the scout ship would fly "straight up and down probably!" The climax to Part Two had the Doctor and Romana in the storage area; Romana opened a panel in the wall and 'reveals a line of ghastly white-faced corpses arranged in racks', with channels leading to the fuel tanks. At this point, the cliffhanger had the Doctor sliding back the floor panel and telling Romana that the liquid "isn't rocket fuel – it's blood".

Romana was originally to have been sceptical about the possible existence of vampires. Early in Part Three, after Aukon deflected Romana's attack, the Doctor observed that "something very unpleasant seems to have happened to science officer O'Connor" – to which she retorted, "It must ruin his social life." In a nod towards Bidmead's desire to introduce technology, Dicks described the officers' sleep room as having a curving ramp leading to 'a simple womb-like chamber containing two astronaut-type sleeping cocoons... The white-walled chamber is lit with sinister infra-red lighting – a kind of sterile hell.'

Trail of blood

Originally, the Doctor and Romana had two guards standing over them in the high cell. Here, the Doctor spoke of an "old woman from the mountains of South Gallifrey" who told him ghost stories; Romana dismissed these as scientifically rubbish. The Great Vampire which escaped was said to have left "a trail of his blood right across the cosmos". There was a far longer scene between the Doctor, Romana and Tarak; the Doctor was more concerned in stopping the Arising than rescuing Adric, telling Romana, "If that thing down there is what we think it is, and it gets back into our universe billions of live—" Romana

interrupted: "I can't count lives in billions, Doctor. I'm staying to look for Adric."

Back at the TARDIS, the Doctor admonished K9 for letting Adric stow away, saying, "This is a private time capsule, not a number nine bus" (an in-joke at the expense of Bidmead, whom Dicks thought wanted to use the TARDIS too much). As K9 prepared to list the 18,348 emergency instructions, the Doctor remarked, "That's the trouble with having so much information at one's disposal – you can never lay your hands on the bit you need!" Romana found Adric's sleeping form in the inner sanctum, saying that "the mutation must take some time". At the end of Part Three, the script noted that Adric awoke and gave 'his usual cheeky grin'.

In the script for Part Four, when K9 suggested that it would be easier to pilot the TARDIS in E-Space, the Doctor remarked: "I think you've said something

intelligent for a change." Originally, Aukon said that Camilla alone would initiate Adric. The King Vampire was described as 'a huge man-bat shape' seen via Kalmar's scanner. When Adric pointed out to Romana that the Doctor was safe, she reprimanded him: "The Doctor's spent all his life coping with this sort of thing. He won't just clear off in the TARDIS. He'll stay here and risk his life and he'll try to save ours." After the final destruction of the vampires, the Doctor commented on how the sky was getting light.

The scripts were revised on Thursday 3 April, with more technological comments being added. The centre in the village was now described with the observation that 'there is little clue now to the fact that this was once a medical centre'. Dialogue about how Kalmar's rebels found their HQ, and their not being allowed to read, was reinstated from an earlier version. When examining the computer

Below:

"Can we have your autograph?"



Connections: Chic décor

► The Doctor wonders to Romana if the throne room could be described as “rococo”, to which Romana replies in the negative. Rococo, also known as ‘Late Baroque’ was an eighteenth-century French artistic movement that adopted a more florid and graceful approach than earlier Baroque styles.



log the Doctor observed: “Not bad considering it’s been in CMOS chips for a thousand years.” As the Doctor approached the Tower at the start of Part Two, he now quoted from Robert Browning’s poem *Childe Roland to the Dark Tower Came*: “Dauntless the slug-horn to his lips I set, and blew. Childe Roland to the Dark Tower came!” (Other allusions in the script included the Doctor’s line “what is, is wrong”, a paraphrase of English poet

Alexander Pope’s “whatever is, is right”, from his *Essay on Man*. Similarly, when the Doctor roused the villagers into rebellion in Part Four, his rapid patter was a spoof of Danny Kaye’s “Get it? Got it? Good” routine.) The Doctor commented on Zargo’s not eating (“Not on a diet, I hope, Your Highness?”) and there was some new dialogue where Habris announced that Aukon had seen a sign of the Arising.

Part Four had an extra shot of the scanner to help convey the Arising itself: “Beneath the tower... the whole vast length of the Great Vampire writhes and subsides, its luminance slowly fading as the shape dissolves into the Earth.”

Earlier planning documents for the serial issued on Wednesday 19 March had referred to the characters Karmilla (ie Camilla), Mikos (ie Aukon) and Harkan (ie Habris). These names were changed by Thursday 10 April during the rewriting process. In the meantime, initial casting offers were made, with Gillian Raine offered the role of Marta and John Normington that of Mikos (later Aukon) on Monday 24 March (Moffatt had directed Normington in the Rediffusion

serial *Sexton Blake v the Organisation* in 1968). Stuart Fell was originally given the role of Roga but this was changed to the part of Zoldaz on Wednesday 9 April, and then reverted to being Roga prior to recording.

By the end of March, Nathan-Turner had found the young actor to play Adric. This was Matthew Waterhouse, an 18-year-old filing clerk at the BBC New Information Department who had acted in a forthcoming BBC drama series, *To Serve Them All My Days*. Born in Hertford in December 1961, Waterhouse was a fan of science-fiction and *Doctor Who* in particular, having watched the series since the Patrick Troughton era. The young actor was suggested to Nathan-Turner by Jenny Jenkins of the Casting Advisory service, whom the producer thanked on Monday 31 March. Meanwhile, one of Waterhouse’s colleagues had pointed out the *Doctor Who* role to him in a piece in the London *Evening News* and he had made an independent approach.

For his audition reading, Waterhouse read a scene in which Nathan-Turner delivered the Doctor’s lines – a piece of dialogue by Bidmead in which the Doctor explained to Adric how things were not necessarily what they seemed, with

Right:

Romana obviously hasn’t read Part Four yet.





Pre-production

Peking duck being an example. At first, Waterhouse adopted a Cockney accent because the character had been described as like the Artful Dodger. Although Waterhouse was nothing like the Adric the production team had envisaged, at his first audition he impressed them with his enthusiasm and caught their attention with his interesting and unusual face. Waterhouse phoned the production office the next day and was told that Nathan-Turner wanted to see him again, inviting him back to read the same scene for Bidmead and director Peter Moffatt. Other contenders for the role of Adric included Chris Hamill (later Limahl in the group Kajagoogoo) and another *Doctor Who* devotee, Bernard Padden.

The afternoon after his second audition, Waterhouse was informed by Nathan-Turner that he had won the part for an initial two or three serials. On Thursday 3 April, Waterhouse was contracted for between 20 and 24 episodes, with an option on 20 to 28 more to be made between March 1981 and January 1982 which had to be exercised by the end of October 1981. The producer took the new cast member out for lunch, suspicious that

Waterhouse was a member of the *Doctor Who* Appreciation Society; Waterhouse denied this.

Above:
"Shall we
phone for
a takeaway?"

Too frightening

On Friday 11 April, Graeme McDonald told Nathan-Turner that he considered *The Wasting* scripts too frightening, citing points of concern. Part Two's climax, showing the blood in the fuel tanks, was unsuitable. Three specific acts of violence in Part Three were questioned: Tarak attacking Roga ('Tarak jumps him, throttling Roga to silence'); Tarak's rescue of the Doctor and Romana ('One of the guards lunges at Tarak... only to find himself impaled on Tarak's knife'); and Tarak clubbing down the sanctum guard with his knife hilt. Part Three's cliffhanger – the nobles awakening 'in a full vampire state, red-eyed, long-fanged – and hungry' – was thought too horrific. McDonald also had issues with the vampires' demise ('They age a thousand years in a matter of seconds. Zargo, Camilla and Aukon's faces dry and crack, the flesh crumbles from their bones until three gorgeously robed skeletons stand grimacing at the



Above:
Stowaway Adric
and Romana.

Doctor. They too crumble and collapse”) and observed that the serial’s fundamental problem was the horrific connotations of vampires.

Whereas Moffatt had been delighted to learn that the script was akin to a Gothic period piece, he soon found himself in conflict with Bidmead. The script editor had again rewritten the scripts to remove the Hammer Films elements and introduce more futuristic ideas, including the concept that the vampires hatched from eggs. Moffatt was disappointed that not only was the script still changing after his arrival, but that the stylistic elements he liked were being removed. After Moffatt complained to Nathan-Turner, it was agreed that production would proceed with Dicks’ amended versions, albeit with a few minor concessions (such as the TARDIS’ trolley of ancient scrolls becoming computer cards).

Moffatt’s crew included costume designer Amy Roberts, make-up designer Norma Hill, visual effects designer Tony Harding and set designer Christine

Ruscoe. Roberts had worked on *Image of the Fendahl* [1977 – see Volume 27] three years earlier and had been invited to work on the new series by Nathan-Turner, alternating serials with June Hudson. Hill was a newly promoted designer who had previously worked on the show as an assistant; Harding had been a visual effects assistant on many serials and a designer on *The Invisible Enemy* [1977 – see Volume 27] and *The Power of Kroll* [1978/9 – see Volume 30] (plus the BBC’s *Count Dracula*). Ruscoe’s previous contacts with *Doctor Who* had been on *Pyramids of Mars* [1975 – see Volume 24] and *The Hand of Fear* [1976 – see Volume 25]. In April, the Radiophonic Workshop assigned Dick Mills to handle the sound effects for the serial, and Paddy Kingsland to provide the incidental music.

Adric’s costume

One of Roberts’ main duties was to design a highly recognisable costume for Adric, since Nathan-Turner wanted a consistent uniform look for the companions. The result was a two-piece cotton sweatshirt and trousers in green, yellow tabard, boots and a star for Mathematical Excellence, as indicated in the script for *Full Circle* [1980 – see Volume 32], Adric’s début story which would be next in production. Since Waterhouse’s hair had been cut short for *To Serve Them All My Days*, the actor would wear a wig for his first few serials.

On Friday 25 April, Nathan-Turner started organising a promotional event to announce the casting of Waterhouse, and booked a ‘special promotions meeting’ for the series to take place on Tuesday 13 May; these photocalls would become increasingly frequent, and Nathan-Turner was very keen to maintain a high profile for his show in the media. ■

POLICE "PHONE" BOX

Production

Production got underway with two days of location filming at Burnham Beeches, a densely wooded area in Buckinghamshire, where exterior scenes were filmed over Wednesday 30 April and Thursday 1 May. The only principal cast members required were the two established stars, Tom Baker and Lalla Ward, along with Iain Rattray as Habris and Thane Bettany as Tarak.

Baker was by now unwell; the illness that had dogged him since his return from Australia through recording of *The Leisure Hive* [1980 – see Volume 32] had not abated. Initially, Baker behaved very badly with Peter Moffatt because he was a new director, but Moffatt's experience, plus his suggestions on how the actor should synchronise his movement to his dialogue, won the star over; Moffatt also had to promise to go for drinks at lunchtime with

the show's star and soon understood how concerned Baker was about his future.

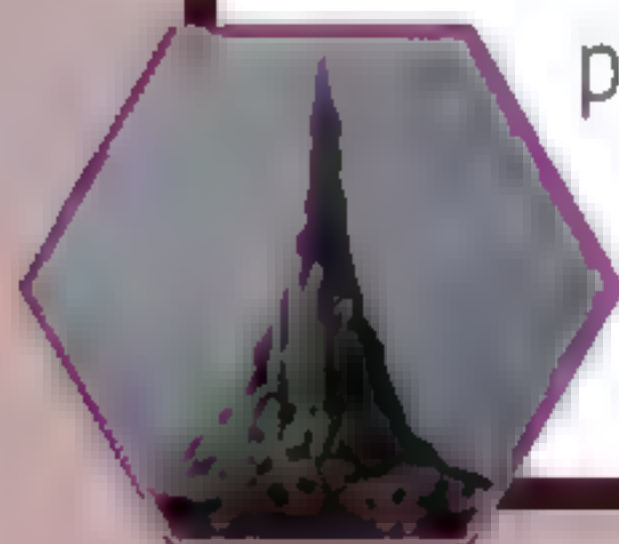
Unhappy with the new outfit he had been given for *The Leisure Hive*, Baker had already decided to wear neither the waistcoat (later written out in *Full Circle*, the preceding serial in running order) nor the burgundy hat (Dicks' script had specified that the Doctor used his hat to swipe away the bats in Part One, and Adric described him to Marta as a "tall man with curly hair in a funny hat and silly scarf").

Moffatt knew Ward already, having cast her in the *Janine* episode of ATV's anthology *Crime of Passion* in April 1972; Ward very much enjoyed working with Moffatt, as did John Leeson. At this point, the relationship between Baker and Ward, which had initially blossomed during the filming of *City of Death* [1979 – see Volume 31] the previous year, was decidedly cold; whenever the two stars were not needed

This page:
All in a day's work for the Doctor and Romana.

Connections: Ship of what?

► Zargo makes reference to a "ship of state" requiring a pilot. This riffs on Plato's *Republic*, written sometime around 380 BC, in which the philosopher proposes the ship of state as a political metaphor.



together they kept well apart, although Ward had become very involved with Baker, feeling sorry for him when he seemed lonely and isolated in his illness.

The first day of location shooting – day-for-night shooting, with a dark filter placed over the camera lens, being used – comprised the Doctor returning to the TARDIS in Part Three, the

Doctor and Romana meeting the peasant in Part One (where Baker ad-libbed the Doctor asking the man for the name of his tailor), and part of the bat attack at the end of Part One. Visual effects designer Tony Harding used some modified wind-up flapping toy bats. For the flock of bats, these were suspended from two poles manipulated by Harding and his assistant Chris Lawson.

Work on Thursday 1 May concentrated further on the Part One cliffhanger – the bat attack along with further material of the Doctor's return to the TARDIS, the Doctor and Romana being surrounded by the hooded rebels in Part One, and the arrival of the TARDIS in Part One. Delayed while viewing the first day's rushes, John Nathan-Turner arrived late to find that Baker had insisted that when the bats bit the Doctor, blue blood appeared from the wound. Displeased by this form of levity, the producer requested a reshoot at the end of the day, but Moffatt's schedule did not allow this. All the offending close-ups were removed in editing. A photocall of the Doctor and Romana standing by the TARDIS was also arranged on this day.

During filming, the title changed again. Terrance Dicks disliked *The Wasting*, thinking it invited negative comments, but also disliked Christopher H Bidmead's



alternative, *State of Decay*; the Drama Early Warning Synopsis issued on Thursday 1 May was headed '*State of Decay* (working title)'.

Friday 2 May saw filming completed on the bat attack with the arrival of Habris, before the crew then went to the premises of Lucas CAV on Larden Road in Acton. Here, filming took place between 2.30pm and 5pm on three inspection shaft scenes which were filmed on the ladder of a ventilation tower. The company donated its fee to the Lucas CAV Children's Christmas Party Fund.

Initial readthrough

Rehearsals for the first studio session began at the BBC's Acton facility on Tuesday 6 May; the initial readthrough was attended by Terrance Dicks. This marked Matthew Waterhouse's first day on *Doctor Who* and was an awkward experience; the young actor was very nervous, particularly of the show's star whom he had been warned about by Chris Bidmead. Moffatt recalls that at



one point the teenager gave Baker advice on his performance, annoying the star, whereas Waterhouse himself remembers that Baker did not speak to him over lunch at The Castle, and rather abruptly said, “Why don’t you p**s off?” when he introduced himself. Baker and Ward were not talking to one another at this point, and sat at opposite ends of the rehearsal room; Waterhouse was oblivious to the fact that the two were in a fraught relationship. Ward had previously arranged to meet with Waterhouse in the BBC bar before he began work on the series, and was irritated by the young actor’s lack of realisation about how lucky he had been in landing the role. At the end of his first day on the show, Waterhouse returned home and took down the Tom Baker poster he had on his bedroom wall. Thankfully, on the second day of rehearsals, Baker was in a better mood and more friendly towards the young actor.

Another problem for Waterhouse was his standing as an actor and the fact that he had not joined the union Equity; Nathan-Turner was forced to send him home

and not undertake any further rehearsals until this was resolved. That evening, the producer telephoned and explained how the union issue had been sorted and that he could rejoin rehearsals the next day.

Of the guest cast, Welsh actor Clinton Greyn, playing Ivo, had been a regular in the BBC soap *Compact* and had starred in the ATV adventure spoof *Virgin of the Secret Service*; Moffatt had cast him in an Associated-Rediffusion production of *Arms and the Man* in 1961. Rhoda Lewis, playing Marta, later featured in the short-lived HTV soap *Taff Acre*. Only one of the three vampire actors was required for this studio session, with Moffatt hiring stage actor Emrys James as Chancellor Aukon; Ward had worked with James a few months earlier on the BBC2 production of *Hamlet, Prince of Denmark*, and Moffatt had directed him in Granada’s 1966 drama *I Love Ivor Diver... Why the Devil Doesn’t He Love Me?*. Playing Kalmar was Arthur Hewlett whom Moffatt had previously directed in the early 1960s in Associated-Rediffusion series such as *Top Secret* and *Crane*, and also in an edition of the BBC anthology *Menace*.

A number of rewrites were made during rehearsals. On seeing the Doctor quoting, “That is the question,” from Shakespeare’s *Hamlet* Act 3 Scene 1, Baker ad-libbed a rousing speech to Kalmar’s men deriving from the St Crispin’s Day speech in *Henry V* Act 4 Scene 3. A visual gag – where the rebels would hurl spears into the TARDIS doorway as it appeared, and the Doctor was to emerge unharmed with the weapons in his arms – was suggested but not used. The name of the spaceship was changed

Left:
Zargo is unharmed by a knife attack.

Connections: Camilla/Carmilla

► The name ‘Camilla’ was inspired by Carmilla Karnstein, a female vampire created by nineteenth-century Irish novelist Joseph Sheridan Le Fanu for his serial *Carmilla*. Published in *The Dark Blue* from 1871 to 1872, it is often said that Le Fanu’s work heavily influenced Bram Stoker’s *Dracula*.



from *Hyperion* to *Hydrax* at Ian Levine's suggestion, who pointed out that a spaceship called *Hyperion* had featured in *The Mutants* [1972 – see Volume 18].

The casting of Waterhouse was revealed on Thursday 8 May, prompting Hilary Bonner's piece *Dr Who's Girl to Be Axed!* in *The Sun* the next day, erroneously claiming that Adric was replacing Romana. Matthew Waterhouse travelled up to Birmingham after rehearsals on Saturday 10 May; there at BBC Pebble Mill he joined the audience of BBC1's late-night entertainment and chat show *Saturday Night at the Mill*. Unfortunately, host Bob Langley's brief chat with the young actor saw him referring to the latest addition to the *Doctor Who* cast as "Matthew Waterman".

Following the special promotions meeting for the series on Tuesday 13 May, a further session for publicity photographs

of Matthew Waterhouse was conducted on Wednesday 14 May.

The first studio recordings took place over Thursday 15 and Friday 16 May in Television Centre Studio 3, starting with an evening session from 7.30pm to 10pm. The Quantel 3001 image manipulation system was made available across both days. A dispute had arisen between the BBC and Slough Radio Control over an invoice which resulted in Slough's John Griffiths making K9 operator Nigel Brackley unavailable for some recordings. In the first studio session, K9 was operated by Mat Irvine.

The first scenes to be recorded were those in the centre. These required James in vampire make-up; as with all three vampires, the design comprised a pale foundation on the skin, heavy red painted lips and a set of dental acrylic teeth made from impressions of the actors concerned.

Below:

Who let the dog out? K9 is off the leash.





Baker was particularly unwell during this session, and the make-up department had to perm his normally striking shock of hair. The TARDIS scenes were recorded next, the control room set having undergone minor redesigns for its first appearance in the new series; the repainted console had been modified to incorporate both a paper printing roll and punched card slot. The Doctor's old grey coat could be seen on the TARDIS hatstand. Further inspection hatch scenes for Part Four were also recorded. A photocall for Waterhouse and Ward was staged on the TARDIS set to publicise the new cast member.

Matthew Waterhouse

According to some of the cast and crew, Waterhouse's inexperience on a television show caused further problems. Lalla Ward did not warm to her new co-star because she felt that he upset people; Ward had to intercede in an argument between Waterhouse and costume designer Amy Roberts when Waterhouse refused to remove his costume before going to the canteen.

On Friday 16 May, the *Daily Mirror* ran Patricia Smyllie's piece *Matthew Who* on Waterhouse with him commenting on

how he had been a fan of the show for years. *Dr Who boy's happy landing* was the title of a similar piece from the *Daily Star* that day, which indicated that in the new series the Doctor would face 'flying bat-like monsters'. A shot from Waterhouse's energetic photocall also appeared in *The Sun* under the title *Dr Who's boy wonder takes off*.

Studio recording on this day ran from 2.30pm to 5.15pm, followed by an evening session. During the afternoon there was a photocall on the TARDIS set for shots of the Doctor alone and of Romana with Adric at the console. The first scenes to be recorded took place in the Rebel HQ; these were scheduled largely in sequence – bar the scenes involving the TARDIS, which were grouped together (the usual crossfade was employed for its appearance and disappearance). A special insert was recorded for the shot of K9 leaving the TARDIS – a first for the mechanical dog, which had been refitted following a problematical day on Brighton beach for *The Leisure Hive*. The rebel HQ set included monitor screens on which various elements could be shown, such as the *Hydrax* log, distorted images of its three main crewmembers and Ceefax-generated text. Shots of the Great Vampire were seen very briefly over the X-ray shot of the Tower; the Vampire was a rod puppet created by Harding which was used by Moffatt grudgingly, after a planned shot featuring an extra in a bat-like costume had proved disappointing.

A Colour Separation Overlay (CSO) shot of the Doctor, Romana, Habris and the guards approaching the Tower at the start of Part

Left:
A positively
beaming
Doctor.

Connections: Hamlet friends

➤ On Sunday 25 May 1980, midway through production on *State of Decay*, the BBC broadcast an adaptation of William Shakespeare's *Hamlet*. In the cast was Lalla Ward, playing Ophelia, while her *State of Decay* co-star Emrys James (Aukon) could be seen as the Player King.



Connections: The first Time Lord?

► Romana makes reference to the Record of Rassilon, an emergency instruction installed aboard all Type 40 TARDISEs. Rassilon was one of the founding fathers of Time Lord society, and had been mentioned previously in *The Deadly Assassin* [1976 – see Volume 26]

where he was referred to as an architect and engineer.



Two was due to be recorded next. The final scenes to be recorded were those in the scoutship control room (with one set appearing as all three), and the storage area where the tanks of blood were found. While recording this scene, Moffatt suggested that Baker should help Ward to climb down from the ladder, to which Baker abruptly retorted that his co-star could climb down herself.

Model filming took place at the Visual Effects model

stage at Western Avenue in Acton. To save money, Tony Harding elected to spend the first day, Tuesday 20, setting the models and lighting them, and only shooting on silent 35mm stock on the second day. Soon he realised that he was going to run out of time, and after a hurried phone call to the production office decided to press on giving priority to the night shots, which were hardest to light. The main model was the four-foot version of the Tower, a sculpture in polystyrene with a detachable nose-cone created by assistant Stuart Murdoch. The Tower was seen in establishing shots throughout the serial, including one through a circular mask to show Romana's point of view through the telescope. A larger version of one of the scout ships was also built for the close-ups of its launch; this housed a Schermuly rocket to give the blast-off effect. Harding's team also shot material for the model underground amphitheatre, a plaster model through which Chris Lawson's gloved hand burst to show the Great Vampire's arising.

Rehearsals restarted at Acton on Monday 19, with the cast now joined by

Rachel Davies as Camilla. Davies had played Donna Parker in several episodes of *Coronation Street* in the mid-1970s and had recently guest-starred in *The Professionals*; Moffatt had previously directed her in Thames' *Harriet's Back in Town* and also an episode of *All Creatures Great and Small* entitled *Bulldog Breed*. Waterhouse recalled giggling every time Davies recited Camilla's line about Adric being "a handsome child". The young actor was still nervous about being with such experienced actors. A thaw was also starting to set in between Baker and Ward, who were again finding great interest in each other. Ward was increasingly concerned about Baker's moods and felt that the two should get back together... to Baker's amazement. Ward later admitted that she regretted this decision, citing it as actors confusing their roles with reality.

In rehearsals, Moffatt asked the three vampire actors to overplay their parts slightly, making their movements elegant and balletic; Emrys James was asked for a ham Shakespearean performance. All three had worked in the classical theatre, and

Right:

Ivo catches Adric red-handed.





had the voice projection and deportment which Moffatt knew would be stylised on television, contrasting with the naturalistic portrayal of the peasants.

There were still changes being made to the scripts. In Part One, the Doctor's conversation with Ivo where he asked of "wise men? Witch doctors? Shamans?" was reworked as "witch-wiggler? Wangateur? Mundunugu?"; likewise, the Doctor's dialogue about a "technacothaka" was added. A reference about the style of the Tower being Rococo was inserted (although this was not how the sets appeared), and Romana cutting her finger was reinstated very late on. The metaphorical slip by Zargo about a "ship of state" was reworked, and there was more emphasis on the phrase "state of decay". Romana now had instant recall of the *Hydrax's* crew whereas originally the script had made her a bit vague ("Science officer – somebody O'Connor").

In accordance with Graeme McDonald's comments, the Part Three scene in the high cell was extensively reworked (with the old woman becoming a hermit, possibly the hermit referred to in a similar

scene in *The Time Monster* [1972 – see Volume 18] or even K'Anpo from *Planet of the Spiders* [1974 – see Volume 21]); violent elements, such as the Doctor overpowering the guards, were removed. Romana's "blood separator" gag was added, as was more Type 40 dialogue and the heartfelt comments from Baker to Ward about Romana being wonderful. Two additions to Part Four were Ivo apologising to K9 and Adric whispering to Romana that he has a plan to escape.

Lalla departs

During rehearsals, Lalla Ward's appearance in *Hamlet, Prince of Denmark* on BBC2 on Sunday 25 prompted the article *Who's a lucky girl, then?* by Patricia Smyllie in the *Daily Mirror* on Saturday 24 May. While discussing how she would like to do more Shakespeare and had enjoyed the opportunity, Ward also commented that she was leaving *Doctor Who* because she did want to get typecast. Living alone in her London flat with her black cat and illustrating a book about astrology for dogs, she commented: "I am

Above:
The time
of The Arising
is at hand.

so busy I don't have time for a boyfriend." The actress was similarly profiled by Robin Corry of *The Sun* in *Lalla Takes a Trip* and spoke to Rosalie Horner of the *Daily Express* in *Lalla is on her greatest time-trip*.

Evening recording in Studio TC6 at Television Centre on Thursday 29 May began with two glass shots showing the high vaulted ceiling of the state room; some of the vaulted set elements had been used on the BBC2 topical comedy *Not the Nine O'Clock News* and were now repainted. The remaining state room scenes were recorded next; inspired by the island community of Mont Saint-Michel in Normandy for her take on the spaceship, Christine Ruscoe had planned the sets to look like corroded copper and metal, but on screen they looked like wood, which went against the image Bidmead had sought. Recorded next was the scene of Tarak jumping a guard in the Tower corridors, and the evening ended with the scenes in the sleeping vault.

Shortly before afternoon recording commenced on Friday 30, there was a heated argument between Lalla Ward and Peter Moffatt which culminated in an

Connections: Chasing Dracula

► K9 offers to begin relating the legend of Count Dracula for the Doctor, one of fiction's most famous vampire stories. The First Doctor previously encountered a robotic iteration of the count in a haunted house at the Festival of Ghana in 1996 -

as seen in *The Chase* [1965 - see Volume 5].



upset Ward departing from the studio floor; Tom Baker was sent to calm Ward down. Earlier, in the corridors at Television Centre, Waterhouse grazed his shin and the skin at the top of his foot when he dropped his prop dagger.

Afternoon work started with the sequence showing Zargo and Camilla entering the sleeping vault, and continuing with scenes inside and outside the high cell. There were problems during the scenes where



Waterhouse was required to handle a knife blade which frustrated Moffatt. Roga, the guard was played by regular stuntman Stuart Fell, who arranged the fight with Tarak. Romana and Tarak's overpowering of Zoldaz outside the sleeping vault was recorded next, followed by numerous sequences in which the Doctor and the rebels enter the castle, attacking the guards in the corridors and state room. Three of the vampire disintegration shots were recorded during these scenes, and the material from Ceefax, the model graphics and film were transferred to U-matic tape.

Vampires' demise

The vampires' demise was recorded in nine stages. The first five showed the three actors getting older, with wrinkles and so forth being applied piecemeal (James, Davies and William Lindsay had to return to make-up several times to have more prosthetic elements added); they then collapsed, with dummy bodies being seen - with the help of vacuum pumps - crumbling to dust before vanishing. There were also CSO



shots recorded showing the Three Who Rule looking at the Great Vampire's hand emerging from the ground.

State of Decay completed recording on time on Saturday 31 following afternoon and evening sessions entirely devoted to the cave scenes at the Tower base and in the inner ground; on this day, K9 appeared alongside dog trainer Barbara Woodhouse on BBC1's *What's On Wogan?*. Recording took place in sequence, and this time Baker suggested that the Doctor should be polite and actually help Romana down the steps into the Tower base. For the Doctor's line about herbs, Baker insisted on using the

American pronunciation, despite Moffatt telling him not to. CSO was used for the shot in which Romana hurls a stalagmite at Aukon, only to see it shatter on his body; this required a lot of recording pauses to set up. Ward had latex puncture marks added to her neck, and the camera was juddered to simulate the arising of the Great Vampire.

Next, the scanner shots for the rebel HQ scenes were recorded; these showed Ivo approaching and the Vampire appearing, as well as the Ceefax-generated material. The final shot to be recorded was the scoutship turning over in flight, again using a CSOed model. Shortly after recording concluded, Moffatt heard from Baker and Ward that they were planning to marry; by now, Ward knew her departure from the series was imminent. Waterhouse also made his stand towards the end of the final studio day during a situation where he felt that Baker was being deliberately difficult. His foul-mouthed rebuke as to exactly where Baker could go caused the studio to fall silent, but ensured that Baker said nothing but his scripted lines for the remainder of the day.

Further filming for shots of the hand emerging from the ground and establishing material of the Tower was filmed on Wednesday 4 June. ■

Left:

Just two Time Lords, out for a stroll.

PRODUCTION

Wed 30 Apr 80 Burnham Beeches, Burnham, Bucks (Woodlands/Lane/Woods)

Thu 1 May 80 Burnham Beeches (Woodlands/Wasteland/Countryside)

Fri 2 May 80 Burnham Beeches (Woods); Lucas CAV, Acton (Inspection Shaft)

Thu 15 May 80 Television Centre Studio 3: Centre, TARDIS, Inspection Shaft

Fri 16 May 80 Television Centre Studio 3: Rebel HQ, Model shots, Scout Ship Control Rooms 1-3, Storage Area

Tue 20 May 80 Visual Effects Department, Acton: Model filming

Wed 21 May 80 Visual Effects Department: Model filming

Thu 29 May 80 Television Centre Studio 6: State Room, Tower Corridors, Sleeping Vault

Fri 30 May 80 Television Centre Studio 6:

Tower Corridor, Corridor Outside High Cell, High Cell, Tower Entrance, Corridor by Back Door of Tower, State Room, Vampire disintegration

Sat 31 May 80 Television Centre Studio 6: Cave at Tower Base, The Inner Ground, Rebel HQ scanner inserts, Scoutship model shots

Wed 4 Jun 80 Visual Effects Department, Acton: Model filming

Post-production

A gallery-only session for *State of Decay* was held from 11am to 10pm on Tuesday 3 June in TC1, during which the Quantel system was again available. This mostly comprised material for Part One, such as the TARDIS moving through the green-tinted E-Space, the starfield on the scanner and the orange-coloured planet, the bat footage being superimposed over a shot of Aukon, and a green tint being added to the sky of the location material. As usual, K9's ray gun was also added in

post-production. A second gallery-only day was scheduled in TC6 from 2pm to 10pm on Saturday 7 June, along with material for *The Leisure Hive*.

Editing had originally been scheduled for Thursday 5, Friday 6, Monday 9, Wednesday 11 and Thursday 12 June, although this schedule was not kept to. Part One was edited on Friday 6; a shot of the TARDIS in space was not used, nor was a model shot of the Doctor and Romana looking at the Tower. Editing of Part Two took place on Thursday 12, when the Child Harolde speech was dropped.

Below:

"I've told you a hundred times, shoes go in the cupboard by the door."





The episode had been scripted to conclude with the Doctor revealing the blood in the tanks, but was found to underrun; it was re-edited to end on the arrival of Aukon a short way into Part Three, pulling forward a close-up of the Chancellor's eyes from the next scene to bring the show to a climax. One small trim to the episode came at the end of the scout ship scene, in which the Doctor wanted some evidence to prove that his horrific suspicions were wrong – because if he was right there was nothing they could do.

Tower corridor

Part Three was edited on Sunday 22 June, with one entire scene being removed for timing reasons. This was set in the Tower corridor, following Tarak's rescue of the Doctor and Romana. As Tarak wiped his knife, Romana said that she hoped he knew a way out. Tarak threatened Romana, causing the Doctor to assume that he was suggesting the old prisoner trick, and they both raised their hands. Tarak mentioned a small door at the back of the Tower which was used for supplies from the village ("the tradesman's entrance"), and the Doctor decided he would leave via this passage to return to the TARDIS.

Part Four was edited a month later, on Thursday 24 July. Late in the day, Tom Baker dubbed a line over the shot of the closed TARDIS doors which concluded the serial, the Doctor commenting that they would be taking Adric back to Alzarius (a story element from *Full Circle* [1980 – see Volume 32] which had not been finalised when *State of Decay* was recorded).

The only real bats seen in *State of Decay* hailed from stock footage acquired from the BBC Natural History Film Unit in Bristol. A BBC/Universal co-production called *Animal Marvels: Frontiers of Life*, originally broadcast on Monday 29 December 1975, provided 10' of 16mm stock film for use in Part One, 51' for Part Two and 6' for Part Four.

An incidental music score of about 49 minutes' duration was composed and realised by Paddy Kingsland of the BBC Radiophonic Workshop. This marked Kingsland's first full score for the series, although his work on Part One of *Meglos* [1980 – see Volume 32] and *Full Circle* would be broadcast first. ■

Left:

Ivo comforts Marta.

Below:

The Doctor loved a bit of air trumpet.



Publicity

► Published Thursday 20 November, the edition of *Radio Times* containing details for Part One carried a small *Back Page* item about the changes coming to the series, notably a new Doctor and the arrival of companions Adric, Myssa [sic] and Tegan (Sarah Sutton's casting as Nyssa being formally announced to the press the day before Part One of *State of Decay* was broadcast).

► Emrys James chatted to Chris Kenworthy of *The Sun* on Saturday 22 November. In the piece *A date with the Doctor*, the actor commented: "My children were delighted when I bumped into Tom Baker at the BBC. So when I was cast in the series,

I realised that, for them, my career had nothing more to offer."

► A 40-second trailer for the new story was broadcast at 5.11pm in the evening prior to Part One.

► During the serial's run, there were various press items about the three new companions and the newly cast Doctor Peter Davison.

► Saturday 13 December, the day Part Four was broadcast, saw Tom Baker and Lalla Ward getting married at a register office in Chelsea, generating much media interest – including the BBC News bulletin broadcast directly after the serial's final episode.

Right:

Doctor Who's smiley stars on their wedding day.



Broadcast

» As with much of the 1980/1 series, the viewing figures for *State of Decay* remained relatively low, at around five million, although the audience appreciation index for Part Four was good; the series was still going out almost in direct competition to popular US science-fiction import *Buck Rogers in the 25th Century*, which was effectively being networked on ITV at 5.45pm (although different episodes of the US show were taken in different regions).

» The *Doctor Who* Experience at Madame Tussauds was promoted over the

closing credits of Part One, followed by a caption indicating that the new Doctor – Peter Davison – would be appearing on BBC1's *Pebble Mill at One* on Wednesday 3 December; questions for the actor were invited from viewers by Saturday 29 November. The Tussauds event was also advertised after Parts Two and Three, while over the closing credits to Part Four viewers were informed that a new serial would start on Saturday 3 January 1981.

» During the serial's broadcast, on Saturday 6 December reviewer

Above:
"Look into my eyes. The eyes, the eyes. Not around the eyes..."

Right:
Zargo and
Camilla don't
know where to
look as Aukon
starts singing.



Stanley Eveling of *The Scotsman* said that the episodes had a child-like imagination and were ‘good ghoulish entertainment for all ages’.

► During a debate on Thursday 4 December, Lord Melchett asked the government if they would ask the Nature Conservancy Council to remind the BBC about damage done to the image of bats (some species of which were in danger of extinction) by portraying them “as harmful to human beings, as they were in a recent episode of *Doctor Who*”. Both the RSPCA and the Institute for Terrestrial Ecology asked

that the serial should carry a voice-over to negate this impression.

► Overseas sales logged for *State of Decay* include New Zealand and North America in 1981, Australia in 1982 and Canada in late 1983. In the mid-1980s, the serial was also taken by the United Arab Emirates, Saudia Arabia and Taiwan.

► The serial was shown on UK Gold in episodic and compilation form from May 1994 – initially scheduled between *The Leisure Hive* and *Meglos* because the stories were being aired in production order.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 22 November 1980	5.40pm-6.05pm	BBC1	22'24"	5.8M (119th)	-
Part Two	Saturday 29 November 1980	5.40pm-6.05pm	BBC1	23'16"	5.3M (136th)	-
Part Three	Saturday 6 December 1980	5.40pm-6.05pm	BBC1	24'13"	4.4M (145th)	-
Part Four	Saturday 13 December 1980	5.40pm-6.05pm	BBC1	24'54"	5.4M (125th)	69

Merchandise

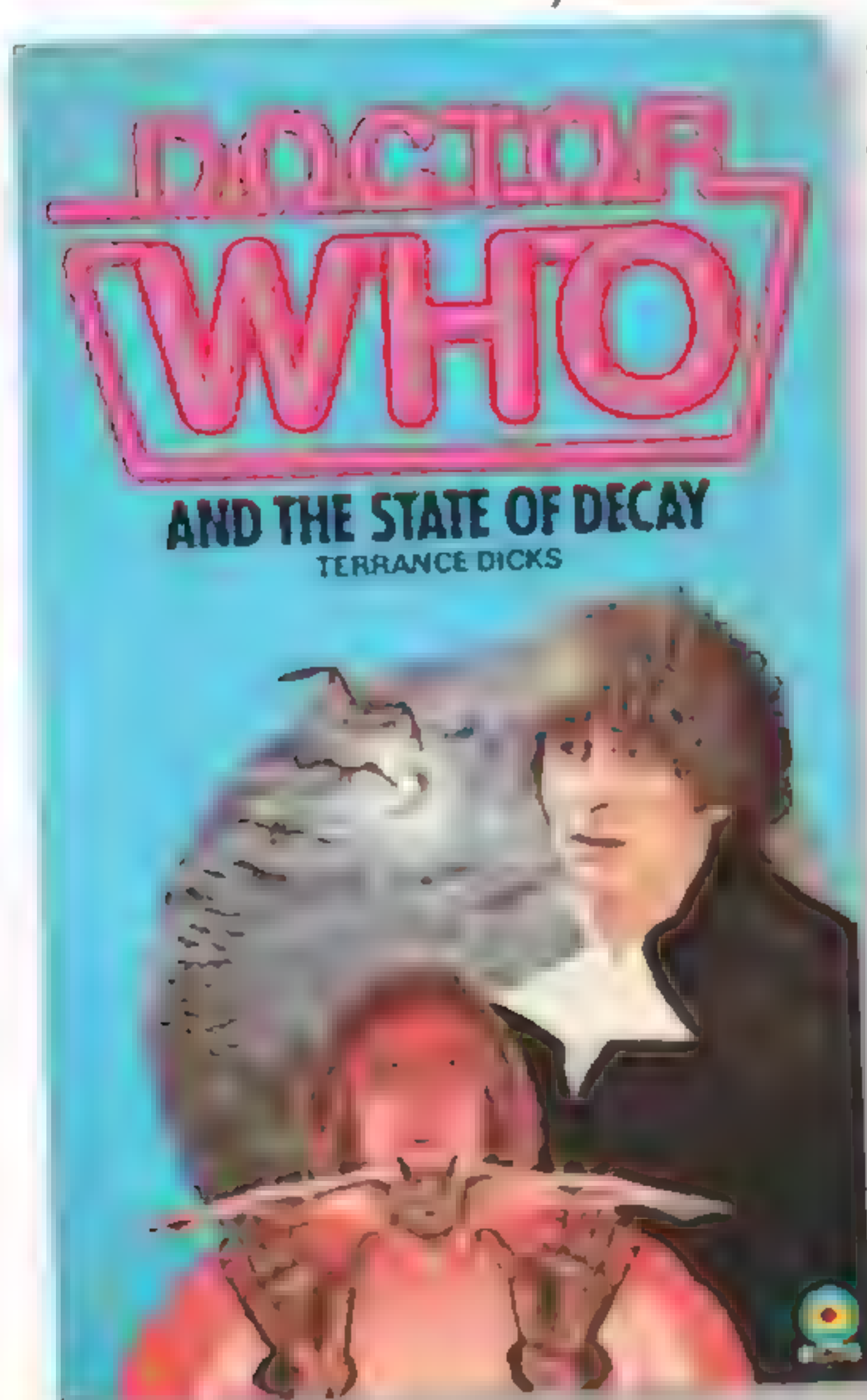
Terrance Dicks abridged his own scripts for Pickwick International, who had Baker record it as a talking book; *Doctor Who: State of Decay* was released in June 1981 and was available in both one and two cassette versions. Running to 55 minutes, this was reissued by Ditto in 1985. The writer also

novelised his scripts as *Doctor Who and the State of Decay*, which was published (after a long delay) in hardback by WH Allen in September 1981, with a cover by Andrew Skilleter; the Target paperback edition was issued in January 1982. In January 2016, *Doctor Who and the State of Decay* was released as a BBC Audiobook, read by

Geoffrey Beevers, with John Leeson as the voice of K9.

State of Decay was released on *The E-Space Trilogy* BBC Video set in November 1997. *The E-Space Trilogy* was later released on BBC DVD in January 2009. The special features for *State of Decay* were:

- ▶ **Commentary** with Matthew Waterhouse, Peter Moffatt and Terrance Dicks
- ▶ **The Vampire Lovers: The Making of State of Decay** – making of documentary featuring Terrance Dicks, Christopher H Bidmead, Peter Moffatt, John Leeson, Clinton Greyn, Christine Ruscoe



- ▶ **Film Trims**
- ▶ **Leaves of Blood: Literary Vampires** – documentary featuring Pete Crowther, Dr Tina Rath, Nicholas Briggs, Simon Clark, Stephen Gallagher, Kim Newman, Ramsey Campbell, Alison LR Davies
- ▶ **The Blood Show** – featuring Simon Clare, Sir Christopher Frayling, Emily Richards, Dr Lola Martinez, Stefan Gates, Fergus Henderson, Frank Baker
- ▶ **The Frayling Reading** – featuring Sir Christopher Frayling
- ▶ **Continuity announcements**
- ▶ **Photo gallery**
- ▶ **Isolated score**
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production notes**

The serial was also available in issue 86 of the *Doctor Who – DVD Files* published by GE Fabbri in April 2012.

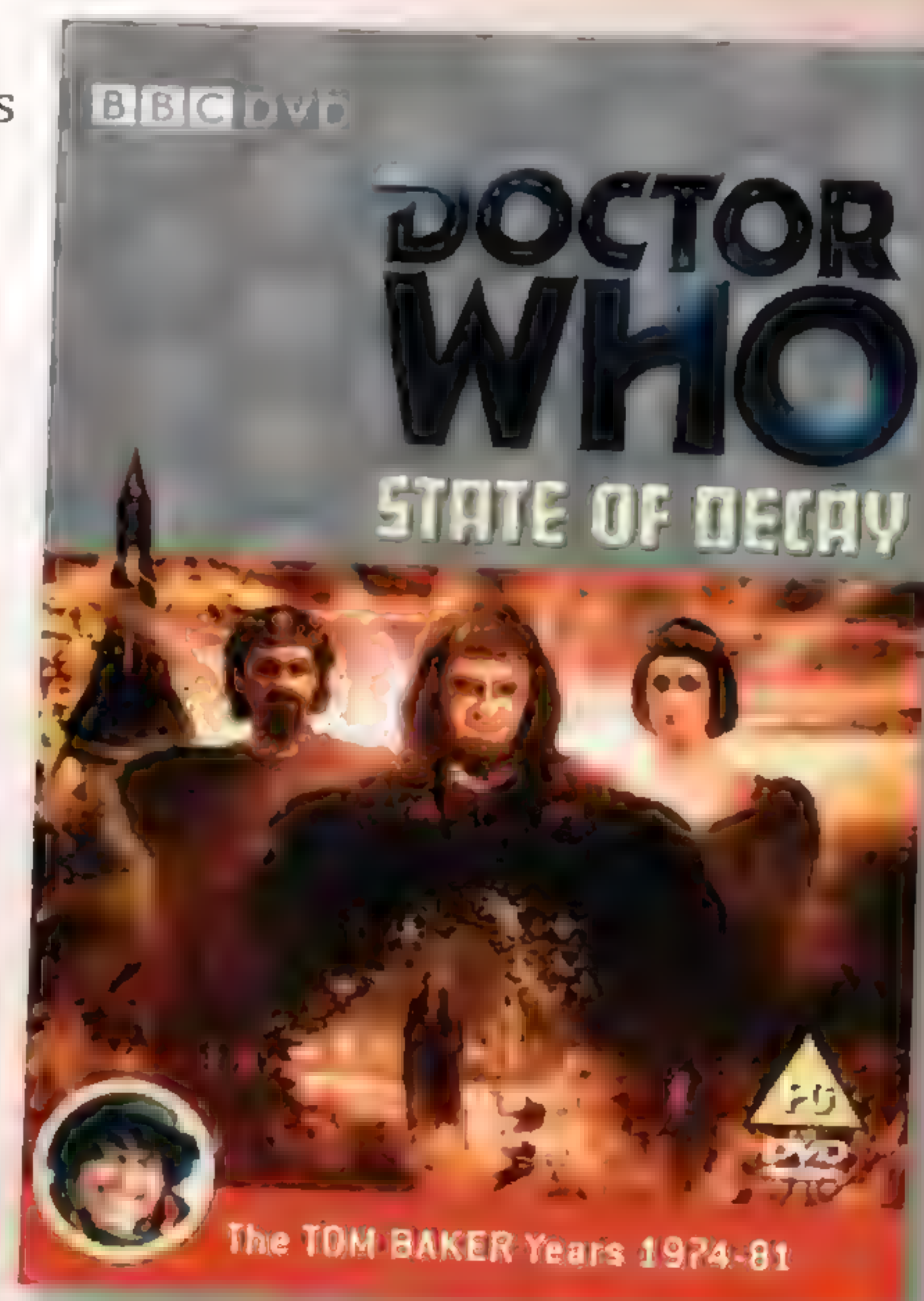
Dick Mills' sound effects for the bats, titled *Flock of Bats* was included on the BBC LP and cassette *Sci-Fi Sound Effects No 26* in 1981; this was reissued on CD as *Essential Science Fiction Sound Effects Vol. 1* in 1991 as under its original title by AudioGO in April 2013.

The Stamp Centre issued covers for *State of Decay* in March 2005. The covers were signed by Tom Baker and Lalla Ward. ■



Above and below: Video and DVD releases of the story.

Left: Novelisation of *State of Decay*.





STATE OF

'THE SAME DAY THAT PART FOUR OF
STATE OF DECAY AIRED ON BBC1,
TOM BAKER MARRIED LALLA WARD.'

Cast and credits

CAST

Tom Baker Doctor Who
Lalla Ward Romana
Matthew Waterhouse Adric
 with
Emrys James Aukon
Rachel Davies Camilla
William Lindsay Zargo
Clinton Greyn Ivo
Rhoda Lewis Marta [1-2]
Thane Bettany Tarak
Iain Rattray Habris [1-2,4]
Arthur Hewlett Kalmar
Stacy Davies Veros
Dean Allen Karl [1]
Stuart Fell Roga [3]
Stuart Blake Zoldaz [3]
John Leeson Voice of K9 [1,3-4]

EXTRAS

Reg Woods, Fernand Monast, Barney Lawrence, Ian Sheridan, Richard Sheekey, Michael Bryden, Brian Moorhead Guards
Leon Lawrence, Tom Gandl, Laurie Goode, Jill Goldston, Alwyn Atkinson, Juliet Darnley, Angela Taylor, Dennis Hayward, Bob Marshall, Dennis Hewson, Michael Joseph, Joe Phillips, Monty Morris, Ernest Jennings, Douglas Jones, Ruby Buchanan, Marie Antony, Vera Lennox, Eileen Winterton, Jimmy Mac Peasants in Village Centre
Victor Croxford Peasant in Woods
Paul Barton, Martin Clark, Mark Middler, George Serghe, Timothy Oldroyd, John Sylvan Rebels
Alan Chuntz Stuntman/Guard
Chris Lawson Hand of the Great Vampire

CREDITS

Written by Terrance Dicks
 Fight Arranger: Stuart Fell [4]
 Incidental Music: Paddy Kingsland
 Special Sound: Dick Mills
 Production Assistant: Rosalind Wolfes
 Production Unit Manager: Angela Smith
 Director's Assistant: Jane Wellesley
 Assistant Floor Manager: Lynn Richards
 Film Cameraman: Fintan Sheehan [1]
 Film Recordist: Bryan Showell [1]
 Film Editor: John Lee [1]
 Visual Effects Designer: Tony Harding
 Video Effects: Dave Chapman
 Vision Mixer: Carol Johnson
 [uncredited: Paul del Bravo supervising Block 1]
 Video-Tape Editor: Rod Waldron
 Studio Lighting: Bert Postlethwaite
 Studio Sound: John Howell
 Technical Manager: Errol Ryan
 Senior Cameraman: Alec Wheal
 Costume Designer: Amy Roberts
 Make-up Artist: Norma Hill
 Script Editor: Christopher H Bidmead
 Graphics Designer: Sid Sutton
 Designer: Christine Ruscoe
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: Peter Moffatt
 BBC © 1980

Below:

Can the Doctor convince the rebels to attack?



Profile

**CHRISTOPHER
H BIDMEAD**

Script Editor

Christopher Hamilton Bidmead was born on 18 January 1941 in Bolton, Lancashire but his family moved to Chiswick, London soon after. His father was a journalist and an office worker with a Swedish-owned mining company.

The young Bidmead attended progressive Suffolk boarding school Sizewell Hall, where his stage début came in *Wind in the Willows*. Later, at London's private Highgate School he developed a keen interest in science.

Rather than pursue further education, he worked briefly for tech company Grundig. He later applied and won a scholarship to drama school RADA from 1960-2.

He won stints at Birmingham Rep (1963, in *The Country Wife*, *Thark* and *Colombe* among others), the Little Theatre, Bristol (1964, including *The Knack*) and Leatherhead in 1965, where productions included *Tom Jones*.

He was briefly a TV star, as Dr Lomax in hospital soap *Emergency – Ward 10* in late 1965, but quit to tread the boards at Stratford with the Royal Shakespeare Company during 1966, appearing in *The Revenger's Tragedy*, *Twelfth Night* and *Henry IV* and as Fortinbras to David Warner's *Hamlet*.

From 1965 he racked up hundreds of acting and voice credits with the BBC radio drama Rep until 1980. He read on *Story Time* and *Woman's Hour* from 1967,

appeared in Victor Pemberton's thriller *Kill the Pharaoh!* (1968) and was Chris Wyatt in soap opera *Waggoner's Walk* (1970/1).

Frustrated with some of the scripts he was performing, he began writing his own. He wrote BBC radio plays *Annabelle Alone* (1970), *A Head Held High* (1971) and *Perfect Working Order* (1975), while his successful adventure serial *The Joke About Hilary Spite* (1970) was even remade for Canadian radio.

He made inroads into TV scriptwriting with Thames' daytime soaps *Harriet's Back in Town* (1973) and *Rooms* (1975). Meanwhile, making industrial films with Viscom, one project for ICL created a passion for emerging computer technology and he began to write about computing for *New Scientist* magazine.

It was one-time *Doctor Who* writer Robert Banks Stewart who recommended Bidmead for the vacant *Doctor Who* script editor's job, with Bidmead having recently written a 'fan letter' to congratulate his former Thames colleague on his detective series *Shoestring* (1979/80).

Right:

Christopher Bidmead records an appearance on radio in *Vivat Rex* in 1976.





Beginning the job in January 1980, Bidmead was in accord with new producer John Nathan-Turner, both wanting to remove a perceived 'silliness' that had crept in. Bidmead based the show in cutting-edge technology and the 1980/1 series became a sombre, serious and scientific affair.

He developed the E-Space universe story arc, interim regeneration the Watcher and the TARDIS Cloister Bell, also helping conceive new companions Adric, Nyssa and Tegan, and the Fifth Doctor.

Bidmead encouraged new writers, such as teenage fan Andrew Smith and the creative, if inexperienced, Stephen Gallagher. Hiring new blood proved problematic, as Bidmead told *Doctor Who Magazine's* Peter Griffiths in 1997: "Most of the episodes in that season ended up being rewritten very largely by one Chris Bidmead, locked up overnight in the BBC

offices." He also regularly confronted leading man Tom Baker over his tendency to alter dialogue.

Exhausted, Bidmead requested a 30 per cent raise, and when this was declined departed in December 1980. He had brought in interim script editor Antony Root to assist him and also suggested full-time replacement Eric Saward.

On leaving, Bidmead wrote Peter Davison's début *Castrovalva* [1982 – see Volume 34] and, later, *Frontios* [1984 – see Volume 38]. Another script, *The Hollows of Time*, was abandoned after 1985's hiatus, and a storyline *Pincotheca* developed for the subsequent *The Trial of a Time Lord* [1986 – see Volume 42] was abruptly dropped. *The Hollows of Time* was eventually produced on audio by Big Finish in 2010.

Bidmead adapted his three scripts for Target books but declined an offer to novelise *Pincotheca*. He later narrated BBC audiobooks of *Logopolis* (2010) and *Frontios* (2015). His most recent original *Doctor Who* contribution was storylining Fifth Doctor audio *Renaissance of the Daleks* (2007) for Big Finish.

After *Doctor Who* he returned to technology journalism, writing for *PC Plus*, *Personal Computer World*, *Wired* and website *Tested Technology*.

A 2009 interview with *Doctor Who Magazine's* Jason Arnopp courted controversy, Bidmead decrying Russell T Davies' lack of scientific rigour. Though praising Davies for being "delightful and inventive and wonderful", he called him a "first draft" writer.

Bidmead married wife Rosalind, a charity manager and daughter of Scottish comic Freddie Earle, in 1987 and they had daughters Anna and Evie. He set up home in North West London, where he continued writing on technology matters and developing stage and film scripts. ■



WARRIORS' GATE

► STORY 113

The TARDIS brings the Doctor, Romana and Adric to the Gateway. Space is contracting and the Doctor must save the time-sensitive Tharils from slavery before they are all trapped in E-Space for eternity.



Introduction

Warriors' Gate, justifiably, has the reputation of being a very unusual story. Much of it took place in a kind of limbo between our universe and E-Space – a 'pocket universe' in which the Doctor and Romana had become trapped. The concept of time is also up for grabs, with much discussion about the "time winds" and being "time sensitive". Extraordinary phrases like "time cone isometry" and "toroidal time dilators" were thrown about. In short, it all takes place in a very other-worldly kind of setting – a reality that it's hard to get any kind of firm grasp on.

And yet there is plenty about *Warriors' Gate* that is familiar: a blustering villain, scary robots and, although it might not have been quite so common at the time, a *Doctor Who* favourite: aliens that look a bit like a cat.

Below:
Cat nuns
appeared
in 2006's
New Earth.



The Tharils are an interesting race – enslaved for their remarkable time-wrangling capability. They have quite an odd look – in keeping with the strangeness of this story – they're like lions... in kilts.

The leonine Tharils have been followed over the years by Cheetah People in *Survival* [1989 – see Volume 46] and various cat people in *New Earth* [2006 – see Volume 51] and *Gridlock* [2007 – see Volume 55]. The Kitlings in *Survival* and the young of cat man Brannigan in *Gridlock* appeared indistinguishable from domestic cats. In *The Woman Who Lived* [2015] we met Leandro – another lion-like alien, a Leonian from Delta Leonis.

Warriors' Gate is one of only two *Doctor Who* stories written by horror novelist Stephen Gallagher. Coincidentally in this story and in *Terminus* [1983 – see Volume 37] he's given the job of writing out the Doctor's companions.

The departure of Romana (and with her, K9) was rather sudden, but it made a lot of sense. Romana seized the opportunity to carry on her adventuring beyond the reach of the Time Lords, who wanted her to return home. And, like Nyssa in *Terminus*, she made a decision to help the oppressed. She decided to help Biroc free all the enslaved Tharils on various planets across E-Space.

The Doctor and his other companion, Adric, finally managed to escape from E-Space. After four weeks, stumbling about in a curious void, it's possibly a relief to return to 'reality'. Even so, *Warriors' Gate* deserves recognition for blending some familiar *Doctor Who* elements with something truly different. ■

'THE THARILS HAVE QUITE
AN ODD LOOK - THEY'RE LIKE
LIONS... IN KILTS.'

PART ONE

The crew of a privateer spaceship prepare to jump the timelines. Captain Rorvik orders Packard to commence ignition. Sagan declares they have lift off but their enslaved Tharil navigator, Biroc, fails to visualise a destination. The ship hits a time rift as the Tharil visualises a tumbling police box. [1]

The TARDIS is also caught in the time rift. The Doctor says he has lost control, much to Romana's frustration.

Sagan reports that the helm readings show no time, no space. Another member of the crew, Lane, reports that there's a tear in the hull and the power line to the warp drive has almost burned out. [2]

The Doctor considers following intuition, in the manner of consulting the *I Ching*. K9 explains what it is to Adric.

Packard tells Sagan and Kilroy to take Biroc below. Biroc wakes up, hurls them to the floor and escapes through the airlock.

In the TARDIS, Adric puts the Doctor's theory into practice and presses a switch based on a coin toss. The doors open, letting in the Time Winds which cause K9 to smoulder. [3] Biroc enters the TARDIS and closes the doors.

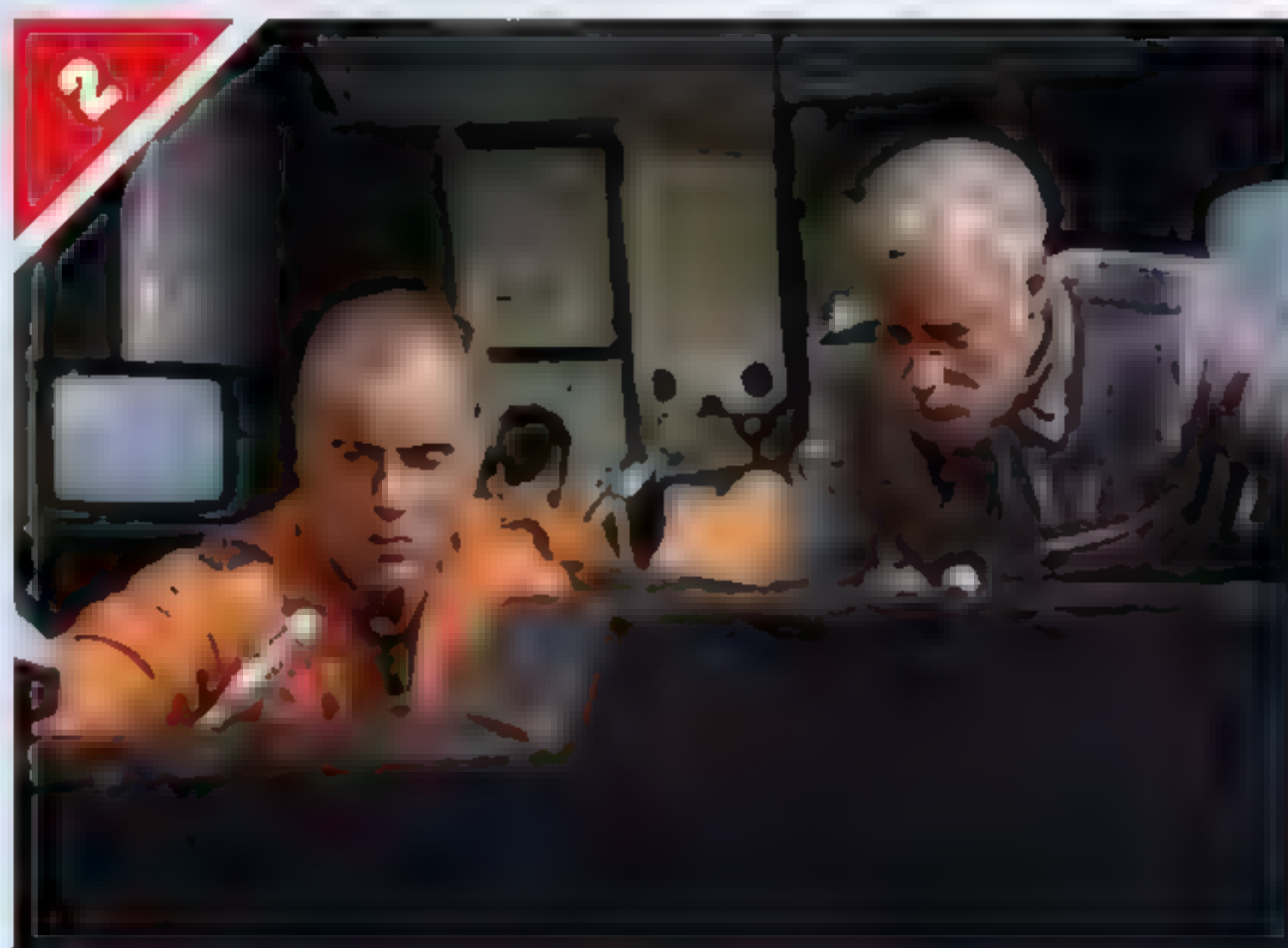
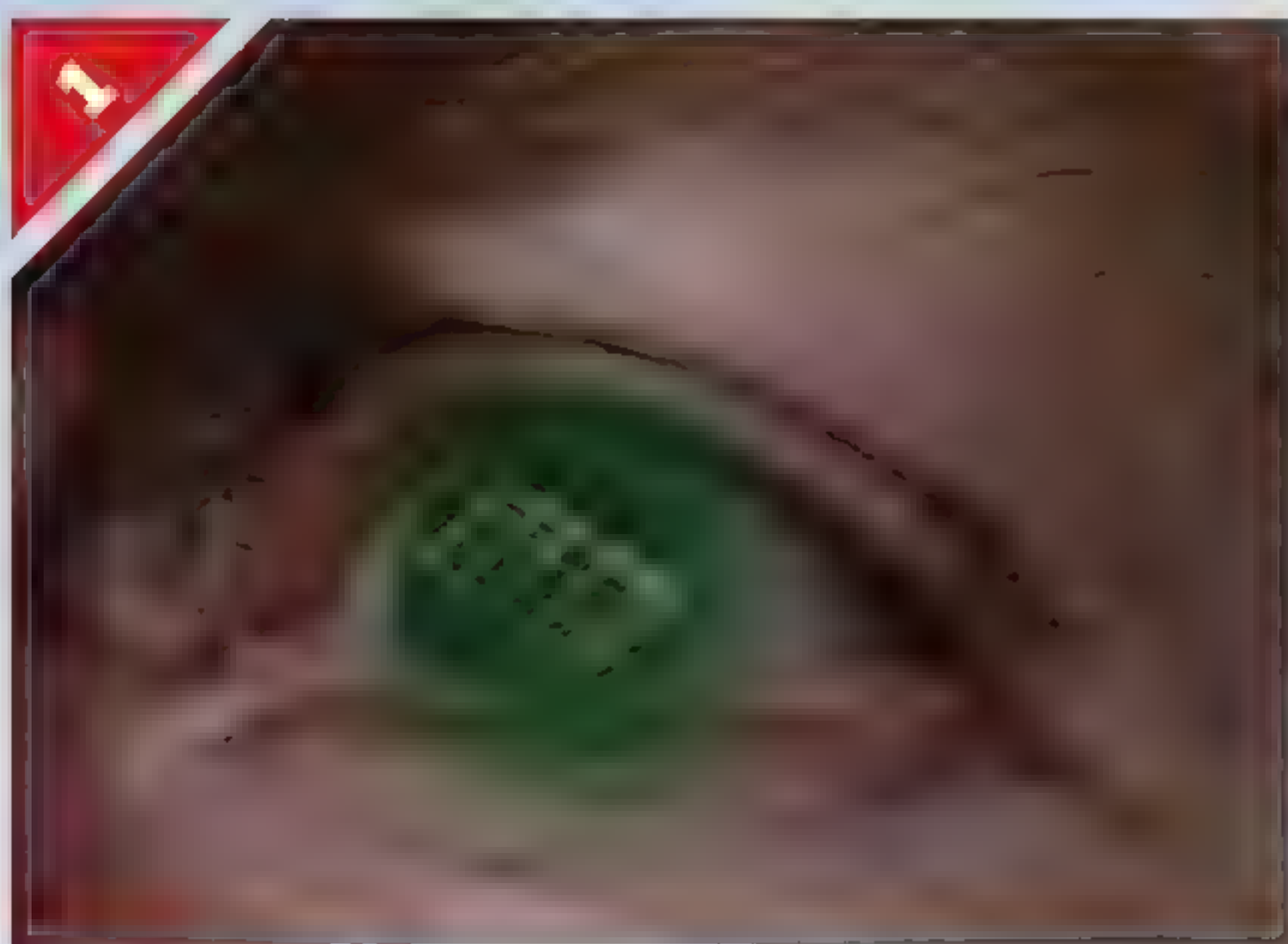
Sagan detects the TARDIS on a short-range scanner.

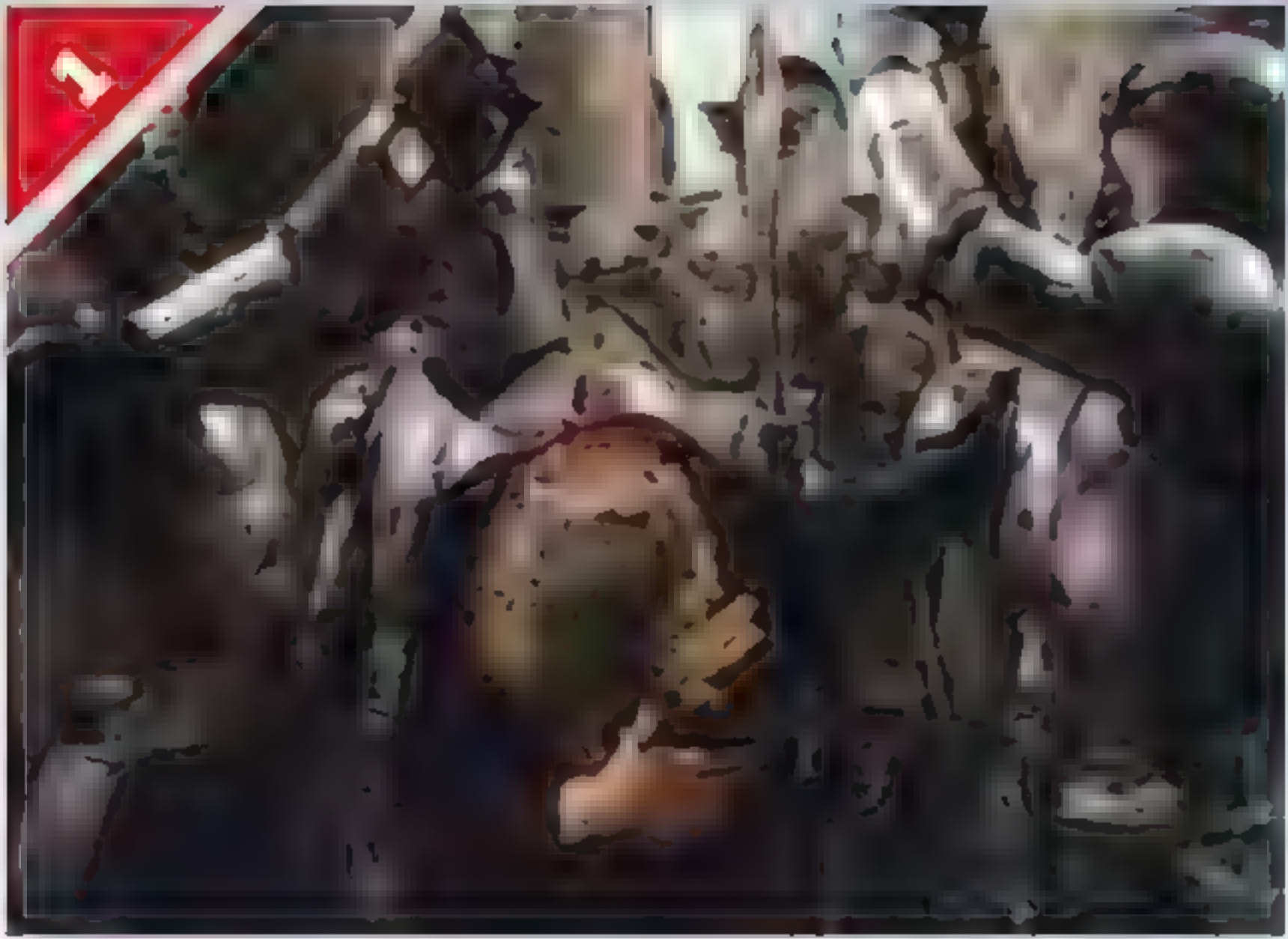
Biroc operates the TARDIS console, [4] then runs outside into the void. The Doctor checks the co-ordinates – they are all locked off at zero – and goes after him.

K9 detects three humanoid life forms approaching. Outside, Rorvik, Packard and Lane advance, guided by a Portable Mass Detector. [5]

Biroc reaches a stone gateway and enters, followed by the Doctor. Inside is a cobwebbed banqueting hall, where Biroc disappears by walking into a mirror.

The Doctor enters the banqueting hall and inspects two dust-covered robot warriors. [6] He then examines Biroc's discarded manacle – unaware that one of the warriors is raising its axe to strike!





PART TWO

The Doctor dodges the axe, but the robot keeps coming.

Romana steps outside the TARDIS. Rorvik, Packard and Lane ask her if she has seen their navigator, Biroc. Romana signals to Adric to stay put and goes with them. Adric and K9 set off after her.

A second robot activates to menace the Doctor, and the two robots knock each other out. [1]

Adric and K9 get lost in the void.

Rorvik leads Romana into the privateer and announces to his crew that he has brought them a new navigator. Romana is clamped into the navigator's chair.

Adric realises that K9 uses triangulation to detect mass. K9 trundles away alone.

Romana visualises the Gateway and Rorvik decides to investigate it. [2]

The Doctor reactivates one of the robots and it declares, "No Tharil shall outlive the day of the feast." [3]

Leaving Romana in the navigator's chair, Rorvik leads his men outside. He tells Aldo and Royce to prepare one of the cargo for revival.

The robots explain to the Doctor that the robots, the Gundan, were made "to kill the brutes who rule". It runs out of power just as K9 trundles in.

Two of the privateer's lowliest crew members, Aldo and Royce, unsuccessfully attempt to revive one of the Tharils stored in the ship's hold, Lazlo. [4]

The Doctor uses K9 to power-up the Gundan. The Gundan describes how the "masters created an empire draining the life of the ordinary world". Rorvik and his men arrive. [5] The Gundan explains that all the gateways are one, then the other Gundan activates and knocks its head off before exiting through a mirror.

Left alone, Lazlo gets up and makes his way through the ship.

Backing away from Rorvik and his men, the Doctor passes through a mirror.

Lazlo advances towards Romana... [6]

PART THREE

Lazlo tries to release Romana from the chair. The Doctor finds Biroc on the other side of the mirror. He says the Gateway opens onto a new universe.

Over the radio, Rorvik tells Aldo to break out the MZ.

The Doctor follows Biroc through some luxuriant gardens. [1]

Adric slips into the airlock as Packard throws K9 out of the ship. Adric hides beneath the cover of the MZ cannon, where he is joined by Romana.

Packard orders Aldo and Royce to take the MZ outside. Once they are clear, Adric and Romana emerge and follow Lane around the side of the ship. [2] He examines the motors and informs Packard that they should be good for a back blast. K9 turns up warning of dimensional contraction and Lane catches Romana.

A young female Tharil leads the Doctor through the Gateway building. [3]

Packard orders a crewman to lock Romana in the hold. The crewman takes Romana inside where he is overpowered by Lazlo. Lazlo takes Romana's hand and they fade away, reappearing in the void. [4]

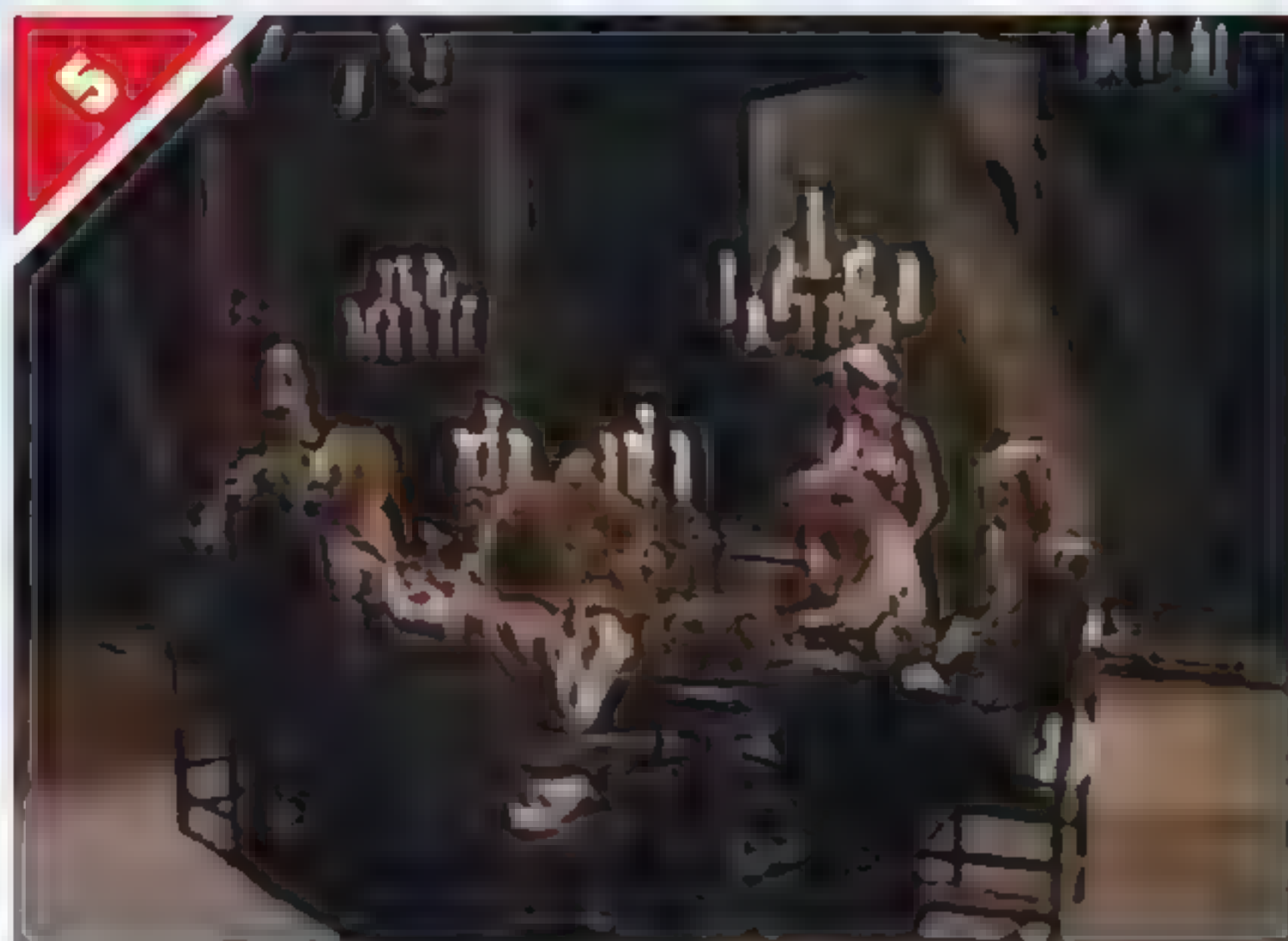
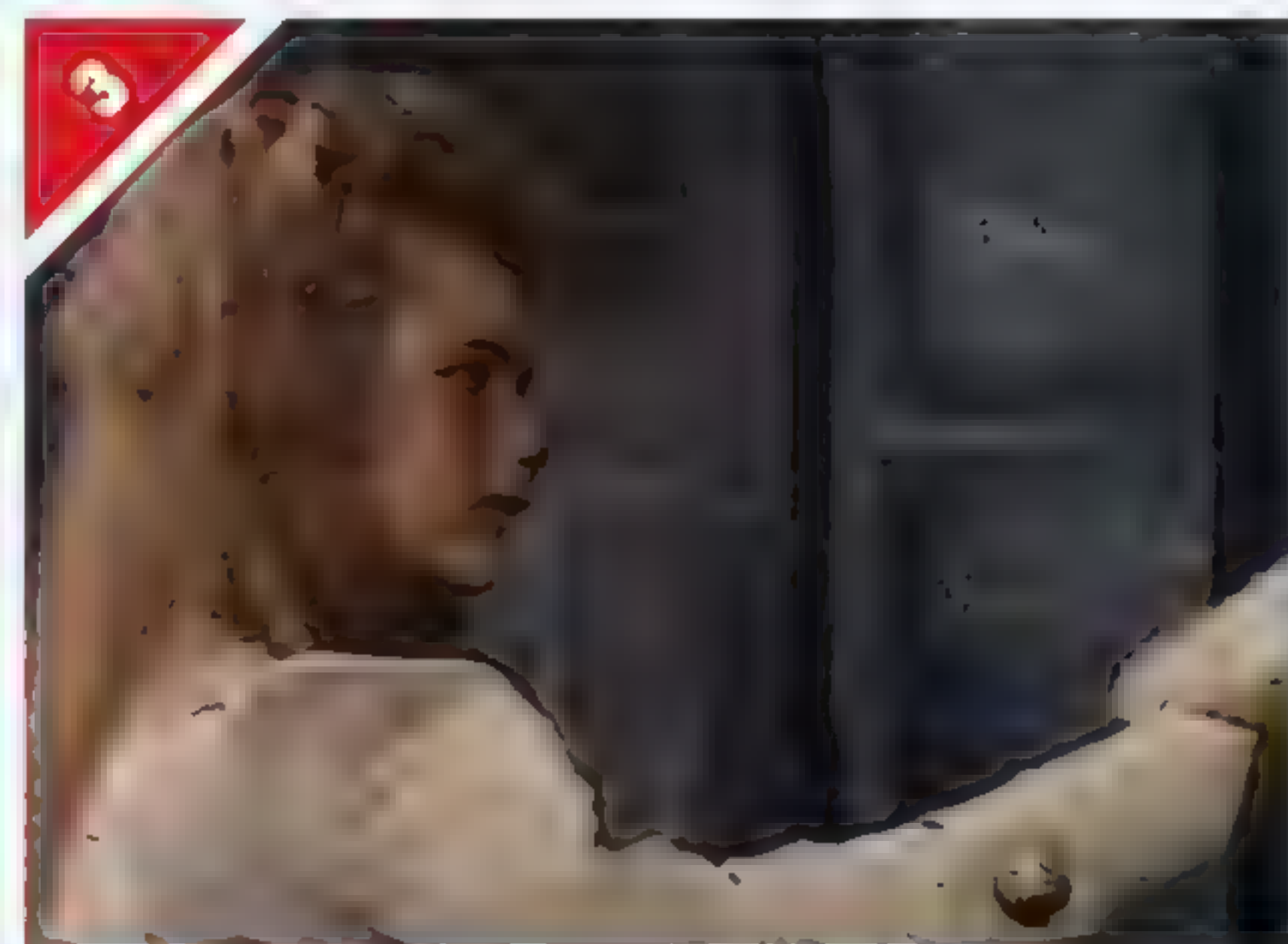
Packard leads a group pushing the MZ to the Gateway – unaware that Adric and K9 are along for the ride!

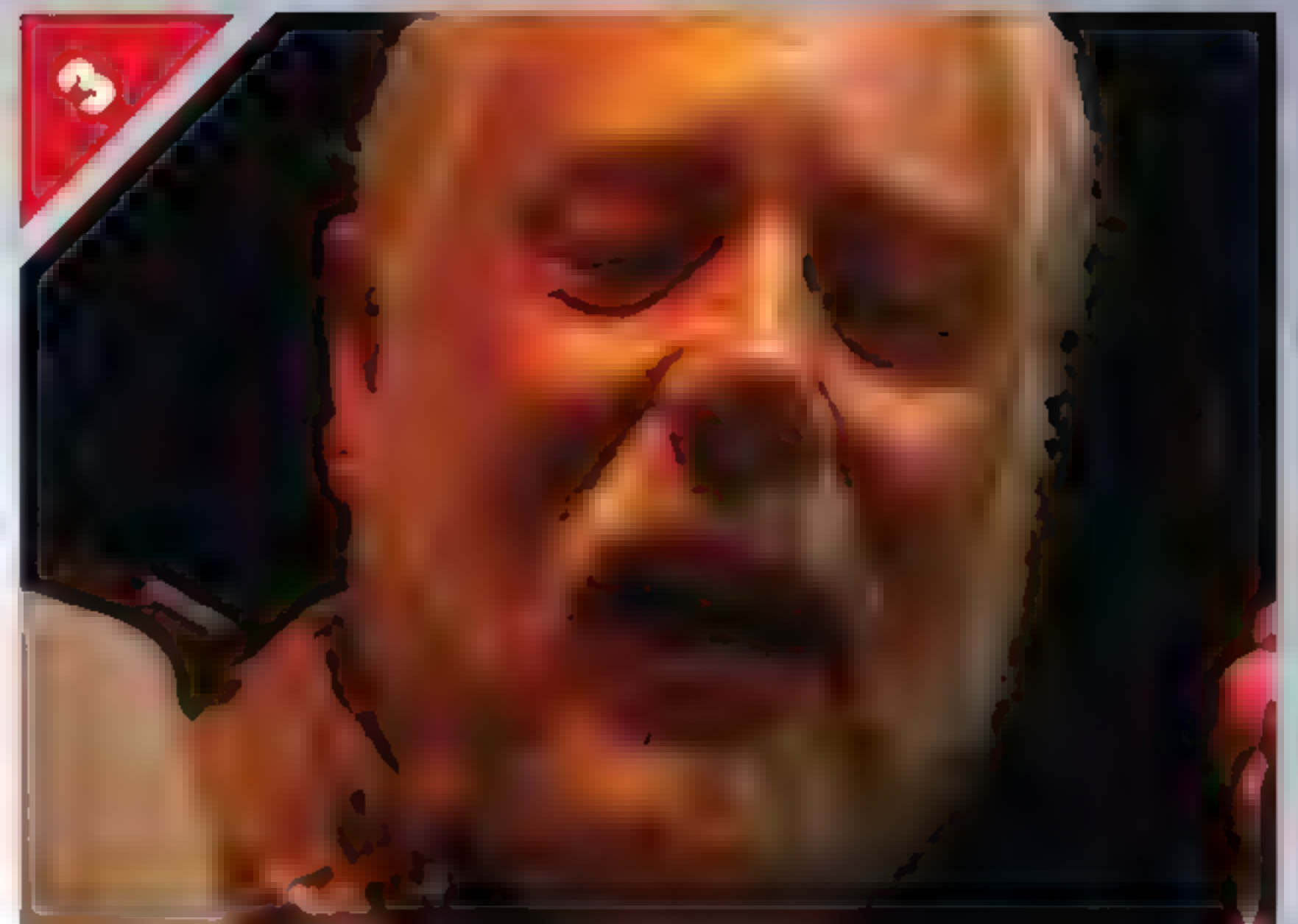
The Doctor finds himself in the banqueting hall – now full of Tharils feasting decadently. [5]

Packard arrives in the cobwebbed banqueting hall with the MZ. Rorvik briefs his men but is interrupted by Romana and Lazlo leaving through a mirror.

The Doctor sits at the feast with Biroc, who explains that he is seeing the Tharils at the height of their empire, when they were the enslavers.

Romana realises the Doctor is in danger – and a group of Gundans burst in. She rushes down to the Doctor's side as they return to the cobwebbed hall. "Well, Doctor," says Rorvik. "This is a surprise." [6]





PART FOUR

Rorvik demands to know the secret of the mirrors. K9 arrives, warning of dimensional contraction. Romana realises it is being caused by the privateer's ship, as its hull is made of dwarf star alloy.

Adric threatens to fire the MZ. [1] With his help, the Doctor, Romana and K9 escape.

The Doctor and his companions reach the TARDIS. Packard and his men try blasting the mirrors with the MZ – and after an explosion they emerge, coughing and covered in dust.

The privateer turns so that its jets face the Gateway. [2] Romana fears the back blast backlash will bounce back and destroy everything. She suggests shorting out the power to the warp motors.

The Doctor and Romana enter the damaged section of the ship. The Doctor climbs up to the power cable – but Rorvik has got there first. While Rorvik struggles

with the Doctor, Romana earths the cable with Biroc's manacle. Biroc arrives and tells the Doctor and Romana they should do nothing. They take his hands and vanish as Rorvik disconnects the manacle and declares that he is “finally getting something done!” [3]

Lazlo enters the hold and electrocutes Sagan. He wakes his fellow slaves. [4]

The Doctor, Romana and Biroc return to the TARDIS – and Romana tells the Doctor she is not going with him. He gives her K9 as a parting gift and tells her, “You were the noblest Romana of them all!”

The privateer delivers its back blast, destroying the Gateway and itself. [5]

The TARDIS hovers in the gardens, watched by Romana, Biroc and a rejuvenated K9. [6] They set off on their new mission to free enslaved Tharils.

The Tharils from the privateer emerge from its remains and enter the Gateway.

In the TARDIS, the image fades, which the Doctor hopes means they are back in N-Space.

Pre-production

Keen to bring 'serious' science-fiction into *Doctor Who*, script editor Douglas Adams approached science-fiction novelist Christopher Priest during 1979. Priest visited Adams and ideas for a four-part serial were developed. In December 1979, Adams left the show – but his replacement, Christopher H Bidmead, had even more of a drive towards science-fiction, and found that Adams had left very few script ideas behind. Priest's was not among them.

The show had also acquired a new producer, John Nathan-Turner. One of his first acts was to alter the seemingly invulnerable line-up of the TARDIS crew. In the new year of 1980, the producer had lunch with Lalla Ward, who played the Doctor's Time Lord assistant Romana, and said he felt it was time for her character to leave; this was a relief to Ward who had wanted to leave during the new series but had feared telling the producer. Ward was

Below:
Packard and
the crew break
out the rations.



contracted for 20 of the 28 new episodes on Wednesday 16 January, and plans were made to write Romana out. Nathan-Turner also planned that K9 would leave at the same time as Romana, feeling that K9 had become too much of a 'get-out clause' for writers, and the prop often proved problematic to operate. The void would be filled by the new character of Adric, who would join the crew in *Full Circle* [1980 – see Volume 32].

Hard science-fiction

Reading a Priest novel, Bidmead was impressed with its creativity and while Priest had no television experience, he decided he could be worth suggesting to Nathan-Turner. Contacted by Bidmead, Priest revived the storyline discussed with Adams; this was formally commissioned as a scene breakdown entitled *Sealed Orders* on Wednesday 27 February 1980.

Bidmead was delighted with the hard science-fiction concepts Priest offered. He commissioned the four scripts for *Sealed Orders* on Monday 24 March; this serial would be made and run fifth in the 1980/1 series and conclude the E-Space. Aware of Priest's lack of scripting experience, Bidmead worked closely with him and was excited by the idea of a prominent writer working on *Doctor Who*, but he underestimated the attention Priest required. When the first drafts were delivered, the concepts were excellent but the work was that of a novelist, with scenes that would not play well on television. Priest withdrew from the project in April.



Above:
Captain Rorvik
is getting
things done.

Fortunately, Bidmead had a contingency to replace *Sealed Orders*: a story from Stephen Gallagher. Born in Salford in October 1954, Gallagher studied at Hull University, working for Yorkshire Television and joining Granada Television's presentation department in 1975. Gallagher had been writing fantasy novels since 1977, and in 1982 had his first major sale with *Chimera*. Although he had never written for television, Gallagher had radio experience including a serial for Piccadilly Radio entitled *The Last Rose of Summer*; this was broadcast in April/May 1978. An eight-part sequel, *Hunter's Moon*, followed in 1979. He had also written *An Alternative to Suicide* for *Hi-Fi Theatre* recorded and broadcast on Radio 4 in November 1979. In his late 20s, Gallagher had been a long-term *Doctor Who* fan from the William Hartnell days of the programme.

Shortly after joining *Doctor Who*, Bidmead read *An Alternative to Suicide*, submitted as a sample of Gallagher's work

by the play's director Martin Jenkins. Bidmead was impressed by the play's momentum and telephoned Gallagher. The pair met one lunchtime in December 1979, with Gallagher arriving with various ideas.

Among the many ideas suggested by Gallagher was an outline entitled *The Dream Time*, developed as the third story in his *Last Rose of Summer* trilogy. In this, one of the characters fled from his spaceship to a wasteland planet which was once home to an advanced civilisation. He was used as bait in a trap for his colleagues, but was able to slip through a series of gateways into parallel worlds. The chase culminated at an interchange of gateways at 'a planetary hall of mirrors'. The story grew from the concept of 'alcheringa', an Aboriginal term meaning 'the Dream Time' that Gallagher had learnt about from an Australian colleague at Granada Television.

Gallagher drafted a five-page document revising *The Dream Time* for *Doctor Who*. His story was heavily influenced by the

WARRIORS' GATE



Above:
The Doctor
is a captive
audience for
Rorvik.

1946 French surrealist film *La Belle et la Bête* in which French poet/movie maker Jean Cocteau retold *Beauty and the Beast*. The ornate, grand look of 'la Bête' inspired Gallagher's regal, lion-like time-sensitive Tharks. Another inspiring Cocteau film was his 1950 adaptation of his play *Orphée* (Orpheus). Other influences were two American science-fiction novels Gallagher was then reading: the 1974 novel *The Forever War* by Joe Haldeman and *The Demolished Man* by Alfred Bester, published in 1953 (a Hugo Award-winner where telepathy predicts likely futures to track down a murdering industrialist).

Discussions with Bidmead had developed Gallagher's idea of a crippled spaceship with a useless crew needing to capture somebody to repair their engines, letting their time-sensitive navigator escape knowing that it would locate a Time Lord. The ship and the TARDIS became trapped in a white, misty void which also contained the ancient, dark halfway house where different dimensions met in a banqueting

hall. When writing about the rundown privateer crew, Gallagher was inspired by his Granada colleagues; in particular he recalled two cleaning women who would come into the studio control room and start emptying the bins at the most inconvenient moments.

A key element of Gallagher's story was the *I Ching* (or 'Book of Changes'), an ancient Chinese method of divining the future dating back 5,000 years; Bidmead had been reading about it at the time and a colleague of Gallagher's at Granada had pointed out an article about it in a women's magazine. In this, an oracle is cast by tossing coins or casting yarrow sticks six times, the results forming 64 possible patterns. The Doctor used it to plot the TARDIS' five previous landings on a hexagram and so determine if their next landing would be dangerous.

On Monday 7 January, Bidmead sent the writer more material to fuel his imagination. The pair next met on Wednesday 30 January when the character

outline for Adric was formally issued. Bidmead felt that the narrative could conclude the E-Space trilogy, with the halfway house being the 'TARDIS' means of escape. It was important that K9 should be damaged in some way with only hours left to function – his only chance of survival being the Gateway which would preserve him forever. The navigator would be called Biroc with his fellow escapee named Lazlo; these names came from the famed cinematographers Joseph Biroc and Ernest Laszlo. The old cleaning men were to be called Aldo and Waldo, while the captain was named Rorvik (after American science journalist and novelist David Rorvik). The downtrodden warrant officer was christened Packard, and other crewmen were Sagan (after American cosmologist and author Carl Sagan) and Lane. Gallagher assembled an episode breakdown for *The Dream Time*, developing the ideas discussed with Bidmead. Gallagher then wrote to Bidmead on Tuesday 5 February with new ideas for *The Dream Time*, including a first cliffhanger in which a suit of armour came to life, attacking the Doctor.

On Saturday 15 March, Bidmead clarified the ideas which Gallagher had discussed; the story now needed to include

the Doctor and Romana being summoned to Gallifrey, the Charge Vacuum Emboiment (possibly a regression of CVEs inside each other) and how the physical laws of E-Space might operate differently. The fact that Romana had matured and was ready to leave the Doctor needed to be emphasised: 'She will part from him to become his equivalent in E-Space, and as a parting gift the Doctor will give her K9.'

A scene breakdown was commissioned under the working title *The Dream Time* on Monday 17 March. This was delivered on Tuesday 25 March.

Cast changes

By now, Bidmead felt holding *The Dream Time* in reserve was prudent in the event of problems with Priest's *Sealed Orders* – but if *Sealed Orders* went ahead, specific elements relating to its slot could be removed from Gallagher's script and it could be used later on.

When *Sealed Orders* was finally abandoned, Gallagher was given the go-ahead for his scripts, although he felt uneasy when he heard that Priest had hit problems with the assignment. The scripts were commissioned on Monday 14 April for delivery by Saturday 7 June.

On Thursday 8 May, upcoming cast changes were revealed to the press; *Dr Who's Girl to be axed!* announced *The Sun* on Friday 9 May, and that Adric would be joining. Ward's departure was front page news for the *Daily Mirror* the same day with Douglas Bence's *Dr Who's girl bites the stardust*.

Connections: Wall scrawl

▶ The wall graffiti seen on the privateer in the opening of Part One: 'Kilroy was here' is associated with American GIs in the 1940s. The graffiti was usually accompanied by a large-nosed character peering over a wall.



Left:
Adric perches
on K9.



Connections: Astral psychologist

► In the TARDIS control room discussions of chance and the *I Ching*, Romana references "Astral Jung", Carl Jung (1875-1961) was a noted Swiss psychologist who wrote the foreword for a 1950 edition of the *I Ching*.



The director assigned to the serial was Paul Joyce who had written and directed a *Play for Today* entitled *Keep Smiling* screened on Thursday 10 January 1980; this had impressed Nathan-Turner, and Joyce came with strong recommendations from the play's producer David Rose.

Joyce was offered a choice of two stories; seeing himself as a technically minded director, *The Dream Time*

attracted Joyce. At that time, Gallagher's scripts were not finished and all Joyce had was the breakdown.

Rumours of K9's departure leaked out via the pages of *The Sun* on Saturday 7 June; *Will the cruel Beeb really kill off K9?* received an answer from Nathan-Turner, confirming that K9 was to be 'rested' but added that his final scripts were not yet written. The paper launched a 'Save K9' campaign. This was the first that Bob Baker and Dave Martin, who had created K9 for *The Invisible Enemy* [1977 - see Volume 27], knew about the robot being dropped. When they contacted Nathan-Turner on Tuesday 10 June, he confirmed that K9 was to leave, but asked them to keep this secret.

Gallagher had frequent meetings with Bidmead and Nathan-Turner to keep the story on course, and Bidmead was keen to rationalise the fantastical plot by adding more science. The time-sensitive aliens were named Calibans after the monstrous slave in Shakespeare's *The Tempest*. The scripts arrived on Wednesday 11 June.

The script for *The Dream Time* opened with the Doctor trying to find the gateway out of E-Space. The TARDIS doors opened onto a white void from which the time-sensitive Caliban, Biroc, emerged 'tall and

broad-shouldered, basically human in form although his features are leonine; his hands are broad paws held in a permanent clawed curve, and what shows of his face, head and chest is covered with a tawny-gold fur which is swept back in a mane reaching just below his collar. His ears are high and pointed, his mouth wide and showing the tiny points of fangs at its corners; he's dressed very plainly, in a baggy white swashbuckler's shirt with open collar and brown pants tucked into turned-over boots. The shirt is torn and stained in a couple of places - he might be on the run from a fairytale.' Captain Rorvik, commander of the slaver ship was 'short, thickset, bull-like and bearded', while Packard was described as 'tall and gloomy, as if he's resigned himself to a lifetime of apologising'. The early part of the scripts revolved around Packard having let the chained Biroc - their time-sensitive navigator - escape to locate a Time Lord, and Rorvik not accepting that the police box was a TARDIS. The crew included the rubbish collectors Aldo and Waldo, 'two small and skinny old men who are always

Right:
Enslaved
- Biroc.





seen dragging a half-filled black plastic bag around'.

Much of the action in these early scripts was different to the final version, but as in the televised version, the scripts climaxed with the back blast from the slaver ship aimed at the Gateway. The blast freed the Caliban slaves, while Romana sent the TARDIS forward in time a few minutes until after the blast. The Calibans were free to escape through the Gateway, with Rorvik and his crew transformed into half-transparent ghostly figures. Later, in the TARDIS, the Doctor determined that K9 would be burnt out in a few hours after his recent trials, so Romana took him and headed for the Gateway which she would use like her own TARDIS. K9 was restored on the far side of the mirror. As a parting gift, Adric gave Romana his gold star badge.

Paul Joyce

Reading the scripts, Bidmead realised that Biroc, the chained Caliban, was how Gallagher saw himself in his day job. The draft scripts were very detailed; laid out as continuous text, they were crammed with visuals too expensive to realise on screen. The scripts were

accepted, subject to rewrites on Monday 30 June 1980.

During early June, the E-Space trilogy was formalised by Bidmead and Nathan-Turner; although it had been dropped, *Sealed Orders* was still a potential project for later reworking. In the meantime, Joyce visited his friend Jonathan Miller who was directing *The Taming of the Shrew* as part of the BBC Shakespeare Project; Joyce was impressed by Miller's leisurely discussions of production with his team, imagining that *Doctor Who* would allow a similar luxury. The director formally joined the production on Monday 14 July.

With guidance from Bidmead, Gallagher redrafted *The Dream Time* in early July. This version began by showing how the privateer ended up at the zero point; the slavers from N-Space were running a blockade when they were attacked by another ship just as they made the jump to space-time. Robbed of power at the vital moment, they became stuck in the void. Gallagher envisaged this scene taking place in the cockpit of the attacking 'Antonine Killer'. Sagan was now the communications clerk, and another bridge officer was the effete Nestor.

Bidmead felt that a better title than *The Dream Time* was needed and suggested *Gateway*; Gallagher was concerned that this was the title of a 1977 science-fiction novel by American writer Frederik Pohl, and offered *Warriors' Gate* as an alternative.

Joyce was a workaholic and also an enthusiastic communicator, getting most of his production team supporting his ambitious notion of recording the serial as if it were a movie, almost

Pre-production

Left:

If in doubt, just shoot it.

Connections: Noble bard

► The Doctor's line to his departing companion, "You were the noblest Romana of them all," paraphrases a line from Shakespeare's *Julius Caesar* (Act 5 Scene 5 to be specific) in which Marc Antony says of Brutus, "This was the noblest Roman of them all."





Above:
Adric takes
control of
the MZ.

shot by shot. Joyce also requested the use of the new CSO Scene-Sync facility (which locked together images from two cameras) as tested on *Meglos* [1980 – see Volume 32]. Set designer Graeme Story had already worked on *The Horns of Nimon* [1979/80 – see Volume 31], while *Image of the Fendahl* [1977 – see Volume 27] had been make-up designer Pauline Cox's introduction to the show. June Hudson had regularly worked on the series as costume designer since *The Ribos Operation* [1978 – see Volume 28]. Visual effects were supervised by Mat Irvine. At the Radiophonic Workshop, the serial was assigned to Dick Mills and Peter Howell to provide sound effects and incidental music in August.

Actors such as Frank Windsor, Robert Hardy, Derek Jacobi, Stratford Johns and John Normington were considered to play Rorvik, the privateer captain, but the role went to Clifford Rose. He was cast after writing to John Nathan-Turner on Tuesday 22 July asking for a part as “a nasty” since the papers claimed he had cornered the market in villains; his approach to Rorvik was akin to the blustering but ineffectual Captain Mainwaring in the BBC1 sitcom *Dad's Army*. Playing Packard was writer/actor Kenneth Cope whose television career included *That Was the Week That Was*, *Coronation Street* and *Randall and Hopkirk (Deceased)*.

The role of Aldo went to comedy actor Freddie Earlle who had appeared in the BBC adaptation of *Clochemerle*; Earlle was Bidmead's father-in-law. Mime actor Vincent Pickering was offered the role of Sagan after doing an audition as a lion for Joyce, while the director had noted David Kincaid in the BBC production of *The Taming of the Shrew* and cast him as Lane. David Weston, playing Biroc, had appeared in *Doctor Who* before in *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7]; Joyce cast him because he recalled him from *The Masque of the Red Death*, and it transpired that Weston was an old friend of Baker's having worked with him on a production of *The Winter's Tale* in 1966.

New scripts

Joyce commented on the new scripts on Friday 25 July. He suggested that the first episode should include a mysterious journey for Biroc to the hall, though the director was unsure about using the ‘time bomb’ globes. He wondered if the characters of the crewmen Jos and Dulles were necessary, and suggested that Biroc had come through the mirror to rejuvenate himself before taking on the task of saving his people. He was also keen that the battle between Shoguns and Calibans from the past should be depicted at the end of the third instalment.

A third draft of *Warriors' Gate* was developed by Bidmead and Joyce working from notes supplied by Gallagher who was unable to attend their rewrite session because of his commitments at Granada.

By the first week of August, Bidmead and Joyce had revised the scripts and a set were sent to Gallagher on Thursday 7 August; ‘the atmosphere of your scripts was haunting and powerfully delineated’ but

the scenes 'were not dramatically strong enough' explained the script editor.

The new drafts were edited into rehearsal scripts during the first week of August; concurrently, Nathan-Turner emphasised to Joyce how important it would be to liaise closely with Irvine on the model work.

Much of Gallagher's description was retained in the new scripts which Joyce and Bidmead continued to work on; each evening for a week they rewrote the script on Bidmead's home computer – Bidmead typed and Joyce gave comments while reading *The Guardian*. A lot of material from Gallagher's original draft was retained, but simplified as something manageable for television. Bidmead handled dialogue and story construction, adding the MZ (named after Bidmead's computer, a Vector Graphic MZ System B) and the time striation theory. The Shoguns were renamed Gundans, though Gun robots was also considered, and the Calibans became the Tharks. Dulles and Jos had been dropped. The rehearsal scripts were dated Friday 8 August (Episode Four), Sunday 10 August (Episodes One and Two) and Monday 11 August (Episode Three).



Warriors' Gate was announced on a Drama Early Warning Synopsis on Thursday 14 August as being the fifth serial of the new series to begin broadcast on Saturday 20 December across the Christmas period. Because of its technical complexity, Joyce opted for six studio days rather than five days and a filming allocation. Because of this, on Thursday 21 August, Joyce arranged a photoshoot for the suggested castle locations at Powis Castle, a thirteenth-century fortress at Welshpool in Wales, which also offered spectacular terraced gardens.

To show his team his intended style, director Paul Joyce ordered prints of Cocteau's *Orphée* and *Kiss Me Deadly*, a 1955 American thriller about Mickey Spillane's private eye Mike Hammer. Joyce wanted to recapture director Robert Aldrich's film noir look. Later, Joyce ordered Cocteau's 1959 sequel to *Orphée*. This was *Le Testament D'Orphée* (*Testament of Orpheus*), another highly visual monochrome film in which a poet dies and enters space-time to seek his true identity. Joyce then requested a copy of John Carpenter's 1974 science-fiction film *Dark Star*, a black comedy about a down-at-heel crew in a dirty spaceship destroying unstable worlds with talking bombs; he also told his design team to look at Stanley Kubrick's 1968 science-fiction movie *2001: A Space Odyssey*. Joyce was also an admirer of the French film-maker Alain Resnais who made use of New Wave styles and visual imagery with movies like the castle-bound 1961 film *L'Année dernière à Marienbad* (*Last Year at Marienbad*).

Despite Joyce's enthusiasm, his crew had concerns. Production assistant Graeme

Connections: Science names

► Sagan was named after American cosmologist and astrophysicist Carl Sagan (1934-96), while Rorvik was named after David Rorvik (born 1944), an American novelist and journalist who wrote the book *In His Image: The Cloning of Man*.



Left:
Rorvik always
knows where
his gun is.

Harper, who had worked on *Doctor Who* before, knew that Joyce was late planning his studio work and camera moves. Harper alerted Nathan-Turner to the situation, which he agreed to monitor. There were still concerns about the structure of Gallagher's scripts and Joyce felt further work was needed to make it more televisual. Gallagher was busy at Granada in the north-west and unavailable to perform rewrites, so Joyce offered to take on the task with Bidmead.

On Friday 29 August, Bidmead formally arranged that Joyce should rewrite *Warriors' Gate*; Joyce was offered a nominal fee, but declined to take a credit so as not to upset Gallagher. The same day, executive producer Barry Letts offered his observations on the story. Commenting that the scripts were basically very good, Letts observed that the basic premise of the tables being turned on the once-tyrannical Tharks was unclear. He was also confused by the Doctor's comment about the Gateway being a dead-end, later explained as the Doctor lying to Rorvik. What was to stop the Tharks going back in time to become kings again? What was Romana's motivation for following them? Why did the Thark pilot equipment work with Romana? Why would some scenes have a frozen monochrome background? How could a cube of dwarf star alloy be

Connections: Newtonian dog

► K9 references Newton's Third Law, which formally states that 'for every action, there is an equal and opposite reaction'. The poor metal dog



gets a savage kick from Rorvik for his trouble.

carried if it was so heavy? If the Gundan attack on the feast was long ago, why would maggots still be devouring the food? Letts also felt that Aldo and Waldo would have to be used carefully to avoid the facetiousness of the previous series. Knowing the *I Ching*, Letts offered advice on the dialogue about it. Feeling the name 'Thark' smacked of 'B' movies, Nathan-Turner



changed it to Thars and Bidmead then made it Tharls. The character of Nestor was removed and his lines shared between Lane and Packard.

Powis Castle

Rehearsals for the serial should have begun on Monday 25 August, but studio dates were dropped back as the script was finalised. This meant an extended break for the show's star, Tom Baker, who had completed recording on *Full Circle* [1980 – see Volume 32] the previous week.

The Powis Castle photoshoot went ahead with Joyce and his then-girlfriend travelling up for a recce on the afternoon of Monday 1 September and the completing interior and exterior photography (including the Long Gallery) on Tuesday 2. On Friday 5, Harper provided Joyce with studio set plans, encouraging him to plot his camera moves.

Rehearsals for *Warriors' Gate* at the BBC's Acton facility for the first studio recording were deferred from Saturday 6 September to Wednesday 10 September



by the change in studio dates. Rehearsals began with a script readthrough. Baker was moody; still recovering from an illness, he had lost weight and his hair was losing its curls. Baker was keen to trim his dialogue, replacing it with looks from the Doctor; his suggestions were not well-received by Joyce. During rehearsals, the star was either silent or in a temper, and his working relationship with Ward – with whom he had been emotionally involved since the low point of his illness in May – was going through one of its stormy patches. Like Baker, the actress was uncomfortable with many of the changes made to the series by the new producer. Nathan-Turner saw the series very much as science-fiction whereas Ward believed it was more about people than hardware (although she felt that the decision to drop such a popular element like K9 was a bad one); as such, she felt that the show's audience was changing. Ward felt unsettled with this being her last story; although she liked the narrative, she found Romana's departure undramatic. When Ward complained about her exit, Nathan-Turner became cross; he and Bidmead

wanted the scene played in an unemotional way with a lot of pace. Bidmead made it clear that the show was no soap opera, and Romana's departure would be neither dramatic nor emotional. Unfortunately, Joyce was unaware of the tensions between his two stars. Waterhouse was also feeling caught up in the middle. Things became worse when Lalla Ward needed a morning off which was inconvenient for Joyce, whom Baker also walked over.

A few days into rehearsals, Joyce suggested to Harper that they work out the camera moves; Harper insisted that there was no time for this, but Joyce said that this was how he wanted it done. Harper was removed from other duties to spend the next day on the runthrough with Joyce and the next two nights preparing the camera script. Complaints from Baker and Ward resulted in the early TARDIS scenes being rewritten. When the Doctor examined K9 after he was damaged by the time winds, the script suggested he gave the dog the kiss of life.

On Wednesday 10, Joyce arranged to demonstrate some of the video effects he had in mind that day. As recording loomed nearer, the first technical run was held. There were numerous problems, which resulted in Harper working late into the night with assistant floor manager Val McCrimmon and director's assistant Joyce Stansfield trying to second guess how Joyce wanted these issues solving. It had been planned that the first studio session would run from Wednesday 17 to Friday 19 September in Studio TC3 at BBC Television Centre, but a carpenter's demarcation dispute initiated on Thursday 11 September put paid to this. Rapidly, recording was rescheduled for Wednesday 24 to Friday 26 in TC6, with rehearsals for the second block restarting on Monday 22. ■

Left:
Lane and
Rorvik.



WARRIOR

Production

Above:
The lion, the
Time Lords
and the TARDIS.

Recording began on the evening of Wednesday 24 September between 7.30pm and 10pm; Joyce planned numerous privateer scenes including most sequences in the hold, corridor, entrance hatchway and storeroom. One short sequence was also to be recorded on the damaged area of the ship's hull; this was a two-level set on a raised gantry. The first scene to be recorded was part of the opening montage displaying the privateer; determined to get a movie look, Joyce had many sequences recorded twice with both static pedestal cameras and a moving hand-held Ikegami camera. As recording began, the name 'Tharls' became 'Tharils'; this suggestion came from long-time fan Ian Levine (who advised Nathan-Turner on continuity aspects) who felt it could be confused with 'Thals'. For the Tharil outfits, June Hudson had been inspired

by Gallagher's description of them as one-time plunderers, and gave them a buccaneer look, also using elements of the tragic beast from *La Belle et la Bête*. Face casts of the principal Tharil actors were taken to create soft latex nose appliances, and fur was glued to the back of their hands. Joyce wanted the Tharils to glow, but this could not be achieved and was left to post-production.

Romana's costume for the serial had originally been planned by June Hudson to be a Regency-style outfit with a yellow patterned waistcoat, long navy blue jacket with gold trimming and ruffled cuffs. Instead, Nathan-Turner suggested a red top similar to one which Hudson herself wore. Also in terms of costumes, it had originally been planned that Adric would spend half an episode wearing the Doctor's hat and scarf, with the costume department performing a fitting on the

spare items so that they would be suitable for Waterhouse; however, when Baker returned from lunch and saw Waterhouse trying on his costume element, he told Joyce that when the Doctor left the TARDIS, he would be wearing his hat and scarf as usual ...

Tensions

Problems arose as recording began. Joyce had decided to incorporate the studio itself into the privateer design (along with set elements from the Vogon spaceship used in the television pilot of *The Hitchhiker's Guide to the Galaxy* made in June). As such, the lighting gantries and the gallery steps were in shot. Determined to get impressive handheld shots, Joyce panned around the corridor set and showed the studio lights above – whereupon lighting chief John Dixon stopped recording. There had been tension between Dixon and Joyce during the day, and Joyce had almost fired him; now Dixon complained that the studio should not be in shot, and for two hours the team argued about this as the set was checked.

Due to these delays, only a handful of scenes had been recorded by 10pm, and the tensions surrounding Joyce's lack of preparation led Nathan-Turner to consider replacing him. However, since Joyce had an intimate knowledge of the rewrites and his cast supported him, the producer decided that Joyce should continue, but under strict supervision. Running badly behind, Joyce recorded on Thursday 25 in the afternoon from 2.30pm to 5.15pm, and again in the evening. The postponed scenes were hurriedly crammed in, with Kenneth Cope ad-libbing his “close the doors” gag; unfortunately, nobody noticed the boom mike emerging from behind the MZ prop (made by Charles Jeannes

and Simon Tayler and referred to as ‘the Wok’ by the crew) in Part Three. For Lazlo electrocuting Sagan, a close-up was performed by Mat Irvine as Sagan (wearing a metal breastplate) and his assistant Simon Tayler as Lazlo. Recording then moved onto the privateer bridge; this two-level set erected on scaffolding had caused delays during camera rehearsals. Dixon's lighting crew had been concerned about the scaffolding's safety and called a 40-minute stoppage, during which loose bolts were discovered by the studio management team.

The complex bridge set used numerous monochrome monitors to show images of models, film and Ceefax text (this included material about the Minados Warp Drive and the fact that payments on the Mobius Generator were overdue). It was constructed on a larger scale than planned – thus one gag about Packard apparently talking to himself because the other crewman kept bobbing up and down behind the gantry was lost. Towards the end of the day, it was clear that most of the later bridge scenes would have to be

Below:

Rorvik's crew – Packard, Lane, Royce and Aldo.



Connections: Smiling cat

► The Doctor's likening of Biroc to a Cheshire Cat is a reference to Lewis Carroll's 1865 book *Alice's Adventures in Wonderland*.



held over. The final sequence to be recorded was the fight between the Doctor and Rorvik; this took a long time and required an overrun of about 45 minutes, which Harper cleared with the crew first before approaching the actors. Baker was furious that the actors had not been

consulted first.

Afternoon and evening recording on Friday 26 September ran considerably behind. The plan had been to conclude scenes at the freighter's damaged area and move on to all the TARDIS control room material – but other delayed privateer scenes had to be done first. More rehearsal time was lost when the safety officer declared the sets potentially unsafe and had adjustments made. Harper kept everything running smoothly on the studio floor, directing many insert shots himself; the handheld camera was again used for the point-of-view shots of Lazlo moving through the privateer. Finally, work began on the TARDIS scenes; the console had undergone minor modifications since its

Below:

The Gateway prepares for its close-up.



last use. Irvine was now operating K9, since Brackley had fractured his ankle the day before recording. Even with a half-hour overrun that evening, many TARDIS scenes had to be abandoned; only the first few scenes with Biroc were completed. The out-of-phase Biroc was recorded separately to be mixed in during post-production. CSO was used for the time winds. As the lack of time got worse, the cast and crew realised that the schedule would have to be abandoned, placing extra pressure on Joyce. The director also felt that his crew was unsympathetic to his aims.

Frantic rehearsals

Repercussions of the first studio sessions hit home during the frantic rehearsals for the second. Rehearsals recommenced on Saturday 27 September (rescheduled from Monday 22), and during this time Baker was in an increasingly bad mood. On Monday 29, technical manager John Dean issued a report about the problems, which he felt were caused by Joyce not understanding a studio's working methods (particularly his requests for a 360-degree panorama shot with the handheld). These comments reached Graeme McDonald, head of serials, who wrote to Nathan-Turner about Joyce's apparent inability to cope, asking the producer to see if the problems could be avoided next time. However, with the truncated rehearsal period, the next studio session began the following day.

Recording restarted in Studio TC1 on the evening of Thursday 2 October. Joyce looked tired and unwell; his complex vision was eluding him and his relationship with Nathan-Turner and Barry Letts had deteriorated. Harper gave support, but found that Joyce was not delegating effectively. The remounted TARDIS



scenes were cleared first, after which all the scenes in the new banqueting hall for Parts Three and Four were taped; Harper set up some of the scenes on his own. Several shots from the new banqueting hall were recorded onto a video cassette so that they could be lined up exactly with shots to be made the following day on the old banqueting hall set – notably the axe in the table (a shot performed for safety reasons with Mat Irvine hefting the solid aluminium blade). There were ever-increasing cut-in shots for effects or changes of camera angle which the crew had to cope with. This day also saw the first appearance of the Gundans; these costumes were made by Roger Oldhamstead from 3mm Darvic plastic and also included a silver vacuum-formed skull mask worn over a black leotard and balaclava.

Scenes of the Doctor encountering the Tharil child were recorded next outside the Tharil palace. Then came the CSO

Scene-Sync material, showing characters keyed into the monochrome Powis Castle images; this included one animated caption of the door to the hall opening for the Doctor. Also featured was an image of Peter Scheemakers' 1740 statue 'Lion Attacking a Horse' from the gardens of Rousham House in Oxfordshire. The shot of Romana and Lazlo in Part Three was changed from the scripted action in which the Tharil sprinkled water from the fountain. On Friday 3, recording in the afternoon and evening was devoted largely to the old banqueting hall scenes; the new banqueting hall was redressed with latex cobwebs and other debris, and certain shots were lined up from the previous day's cassette. There were numerous recording breaks for CSO shots involving the mirrors

Above:

Shooting a scene in the cobwebbed banqueting hall.

Connections: Stormy words

► The Doctor's comment, "It's always darkest before the storm," derives from theologian Thomas Fuller's observation, "It is always darkest just before the day dawneth," in his 1650 travelogue *A Pisgah-Sight of Palestine and the Confines Thereof*.



Connections: Ker-Ching!

► K9's definition for Hexagram 9 of the *I Ching* - 'Hsiao Ch'u - The Taming Power of the Small' comes from a 1950 translation by Richard Wilhelm.



and also replacing the mirrors with clear perspex sheets. The lightweight K9 prop was used in various scenes where the dog had to be carried around by the actors, but continuity went astray for scenes in Parts Two and Three where one of the dog's ears should have been removed. Recording also

took place in the passages around the hall and 'behind the mirror' - all part of the same composite set. For his encounter with the Gundans, Baker did a lot of ad-libbing early in Part Two. Irvine was annoyed to find that some of the communicator props he had made for the privateer crew went missing when the cast took them home. The crew's guns were extremely heavy because they had been made from solid

aluminium rather than cold cast resin by a young freelance props maker; Irvine made plastic replicas to be carried in the holsters.

The void

Tensions in the gallery ran high. Joyce had recently stopped smoking and instructed his team not to smoke in the control room; however Nathan-Turner lit up as he became increasingly tense. At one point, the producer fired Joyce, who went and sat outside the control room, but after half an hour was invited back in.

The final studio day was Saturday 4, and by now Joyce was so tired that the day was effectively run by Harper on the studio floor with Nathan-Turner helping with some shots. The bulk of the work was the CSO sequences for the void, along with some odd scenes of the 'avenue behind

Below:

Behind the scenes as Rorvik leads his crew from the Gateway.





the mirror' and privateer entrance; the void material was recorded against a green cyclorama which would be replaced by the blinding whiteness – an effect achieved by having one camera trained on the inside of a brightly lit white hemisphere. One time-consuming effect was the visual 'howl' around Biroc in the void which Joyce devoted a lot of his precious studio time to.

Waterhouse was sad that Lalla Ward and John Leeson were leaving the series. Neither Ward nor Baker attended the wrap party for the serial. Following her final work on *Doctor Who*, from Monday 6 October Lalla Ward joined Dick Mills of

the BBC Radiophonic Workshop for three days' publicity at a fish show being staged at Alexandra Palace.

A small amount of model filming for the serial was also completed by Mat Irvine using miniatures of the TARDIS, Gateway and privateer. Joyce had commissioned concept art of the Gateway from his friend, the landscape painter David Smith. Irvine created the Gateway miniature from weak plaster; this was then destroyed in a shot where he fired off 20 explosives which he filmed on high-speed 16mm film with the remainder of the work on 35mm. ■

Above: Design sketch of the Gateway and the finished model.

PRODUCTION

Wed 24 Sep 80 Television Centre Studio 6: Hold, Corridor, Entrance Hatchway, Storeroom

Thu 25 Sep 80 Television Centre Studio 6: Privateer Bridge, Damaged Area, Storeroom/Corridor

Fri 26 Sep 80 Television Centre Studio 6: Damaged Area, TARDIS Console Room

Thu 2 Oct 80 Television Centre Studio 1: TARDIS Console Room, New Banquet Hall, Ext Palace, Outside Palace Gardens, Palace Corridor, Gardens Fountain Area

Fri 3 Oct 80 Television Centre Studio 1:

The Old Banqueting Hall, Passage of the Old Banqueting Hall, Behind the Mirror

Sat 4 Oct 80 Television Centre Studio 1: Avenue Behind Mirror, Entrance Hatchway, Void by Privateer, Ramp, TARDIS in Void, Gateway, Ext Privateer

Post-production

The gallery-only session for *Warriors' Gate* took place in TC6 from 11am to 10pm on Tuesday 7 October. Quantel 5000 was used for the close-up of Biroc's eye with the green glow and the superimposed TARDIS image, the jerking movement of Biroc, juddering during the time rift and the spinning coin (over which there was an argument with Joyce about the resultant image being too grainy and degraded for transmission). Also added were the CSO TARDIS scanner pictures and the golden glow which appeared over the Tharils; Sagan's electrocution was played in slow motion. The day after the gallery work, John Nathan-Turner wrote to Graeme McDonald, admitting he had been wrong to offer the serial to Paul Joyce; *Warriors' Gate* could not have been completed without the goodwill of the crew.

Warriors' Gate was edited during October and different threads of the story were

resequenced. In Part One, the end of a privateer scene was trimmed to remove Aldo pocketing Royce's coin. In Part Two, the scene where Romana leaves with Rorvik was trimmed to lose Adric and K9 looking out of the TARDIS. This was then to be followed by a TARDIS scene, the start of which was trimmed and separated by a banqueting hall scene; as Adric brought K9 back inside, the dog quoted, "It's a poor sort of memory that only works backwards, the Queen remarked," from Lewis Carroll's *Through the Looking Glass* – and then observed that the strangers had probably used the memory wafers as bait for the 'time-sensitive' Romana. Aldo and Royce moaning about Rorvik was trimmed before the captain entered the bridge.

A continuity error with K9's removable ear forced some editing; the dog should have been missing one ear for scenes in the old banqueting hall during Parts Two and Three. In Part Two, the scene of K9 and Adric going their separate ways in the void was cut in two across a bridge scene; this removed K9 explaining that his articulated sensors are removable and Adric removing one ear to allow better triangulation. Because of the bleached void, the presence or absence of K9's ear was unclear. A short scene of Adric in the void calling into K9's ear was then cut. The final trim to correct the fault over K9's missing ear was the end of the scene in which K9 follows Packard and Lane; in this, Adric appeared, slipped K9's ear back in place and whispered to him to keep up the good work. Early in Part Three, the visual effect of the chandelier of the old banqueting hall being hit by Rorvik's ricochet off the

Below:
Model work
for the serial's
climax.





Left:
Biroc in chains.

mirror was cut. The cut material in which Rorvik got his crew's attention saw the Captain declare, "I need everybody's help," and when he found Aldo and Royce under the table stealing food added, "Even yours, perish the thought."

Through the mirror

Towards the end of Part Two, a brief scene of the Doctor carrying K9 along a hall passage was dropped. Originally, Part Two ended with K9 approaching the mirror which the Doctor had just vanished through; all the material with Romana confronting Lazlo was moved to the end of the episode to give a stronger cliffhanger, so a scene of Adric tossing a coin was moved from Part Two to Part Three and redubbed; originally, he heard Romana's scream. A Scene-Sync shot of the Tharil child bringing the Doctor to the hall door was removed. Part Three was to have ended as the Gundans burst in.

Part Four lost a scene with the Doctor's party returning to the TARDIS through the void; emerging from the Gateway they saw that the privateer had moved closer to the gate. The Doctor handed K9 to Romana who complained that she was not his 'dogsbody'. In turn, Romana passed K9

to Adric, complaining that the Doctor kept saying "come on" all the time.

The end of the serial was reconstructed during editing. Originally after the TARDIS dematerialised, the Doctor made his comment about Romana being superb; the end of this scene as the Doctor told Adric to watch the scanner was then removed. The main explosion of the Gateway was to come next, followed by a sequence of Lazlo leading the Tharils through the mirror in the banqueting hall. Next came Romana, Biroc and K9 seeing the TARDIS appear in the gardens; at the end of this scene, Romana looked into Biroc's eyes, reiterating her intent to help the Tharils. The final scene was set in the TARDIS, with the Doctor hoping they were back in N-Space; this was cut to remove Adric handing the Doctor the old image translator and the Doctor commenting approvingly.

Second edits of Parts One and Two and third edits of Parts Three and Four were prepared for transmission; Nathan-Turner admitted the results were excellent. Regular composer Peter Howell prepared a 42-minute radiophonic score, including three minutes of 'featured music' for the banqueting scenes; he used whole tone scales to give a surreal feeling to the monochrome sequences, inspired by the works of French composer Claude Debussy. Howell worked closely with Dick Mills who developed the sound effects; Mills also composed the 'Time Winds Theme' from white noise. The Gundan dialogue was distorted with a vocoder. The serial was dubbed in the first half of November with an extra edit on 30 November. On Monday 5 January 1981, Christopher H Bidmead had a line from the Doctor about "crossing the striations of the time-line" dubbed onto the garden sequences in Part Three. ■

Publicity

Right:
Radio Times
listing for
Part One.

▶ On Tuesday 7 October 1980, BBC1's *Newsround* announced that K9 was to leave *Doctor Who*. This news was taken up by the *Daily Mirror* the following day in *K9 gets the boot!*, with the comment that the robot's cleverness had been restricting the writers. *The Daily Express* also covered the story on Wednesday 8 (*Ex-ter-min-ate! It's the end for Dr Who's dog*) and Thursday 9 (*Let K9 Live!*), comparing K9's departure to the death of Little Nell; John Nathan-Turner commented to Douglas Orgill that K9 had been more popular than the Doctor, and hinted that there could be a K9 Mark III in the wings. The producer attended an interview with John Leeson on Radio 4's *Today* programme on Thursday 9, assuring Andy Price that K9 had a "very exciting departure" which was "dignified". Comments about the departure of K9 were also included on BBC1's *Points of View* on Friday 17 October when a clip from Part Two of *Meglos* was shown.

▶ A radio interview between Paul Joyce and Matthew Waterhouse was recorded by David Rider at Acton for *Playground* on Thursday 23 October, and broadcast on Radio 1 two days later at 7.03am with a preview clip of Adric's début in Part One of *Full Circle* that night.

▶ Although it had originally been planned that *Warriors' Gate* would start on Saturday 20 December, it was

decided to rest *Doctor Who* for two weeks across Christmas in favour of festive scheduling. Tom Baker was heard on Radio 4's *Start the Week* on Monday 22 December, discussing the new series of *The Book Tower* which began on ITV that day. A sequence with the Doctor and Romana from the start of *State of Decay* then featured in BBC1's *Pick of '80* on New Year's Eve.

▶ *Radio Times* promoted *Warriors' Gate* as starting a 'New Series' and ran a photo montage of the TARDIS and the Doctor with the programme listing on Part One.

▶ On Friday 16 January 1981, *The Sun* and *Daily Mail* both covered the announcement that K9 was to get a new 'leash' of life in his own series, speaking to Dave Martin and John Leeson respectively.

▶ Mat Irvine appeared on *Multi-Coloured Swap Shop* on Saturday 31 January discussing the Gateway explosion.

5.20 Doctor Who

starring Tom Baker
in *Warriors' Gate*
A four-part story by
STEVE GALLAGHER
1: Who is the Time-Sensitive Fugitive?



Broadcast

- » *Doctor Who* returned from its Christmas break on Saturday 3 January when *Warriors' Gate* was the first *Doctor Who* serial to have Ceefax subtitles. Launched in 1975, Ceefax subtitling to help hearing-impaired viewers had been used on key BBC programmes since the start of 1980. Its use was emphasised before Part One by a graphic of a Dalek indicating subtitles could be found on Page 170.
- » The day after Part One was broadcast, an extensive piece on Tom Baker by Daniel Farson appeared in the *Sunday Telegraph Magazine* under the title *Dr Who Is on the Move Again*.



- » Paul Joyce wrote to John Nathan-Turner on Monday 26 January, apologising for the problems experienced during the studio recording sessions. Nathan-Turner responded by sending Joyce the serial's viewing figures; these were a significant improvement with *Doctor Who* performing far better in its new slot opposite LWT's networked talent show *Search for a Star*. The audience size was still down on the previous year, however, and audience appreciation was also relatively poor.
- » *Warriors' Gate* was marketed for overseas sale and broadcast in New Zealand and the United States in 1981, Australia in 1982 and Canada in 1983. A second wave of sales in the mid-1980s saw the serial aired in the United Arab Emirates and Saudi Arabia in 1986.
- » *Warriors' Gate* debuted on UK Gold as part of its 30th Anniversary Special Weekend on Saturday 20 November 1993, with Tom Baker having been voted for by viewers in the category of 'Favourite Doctor'. It then aired in compilation and episodic forms from May 1994.

Left:
The Doctor enjoys an impromptu lunch with Rorvik's crew.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 3 January 1981	5.20pm-5.45pm	BBC1	22'54"	7.1M (88th)	59
Part Two	Saturday 10 January 1981	5.10pm-5.35pm	BBC1	23'47"	6.7M (93rd)	-
Part Three	Saturday 17 January 1981	5.10pm-5.35pm	BBC1	22'15"	8.3M (59th)	-
Part Four	Saturday 24 January 1981	5.10pm-5.35pm	BBC1	24'53"	7.8M (69th)	59

Merchandise

Right:

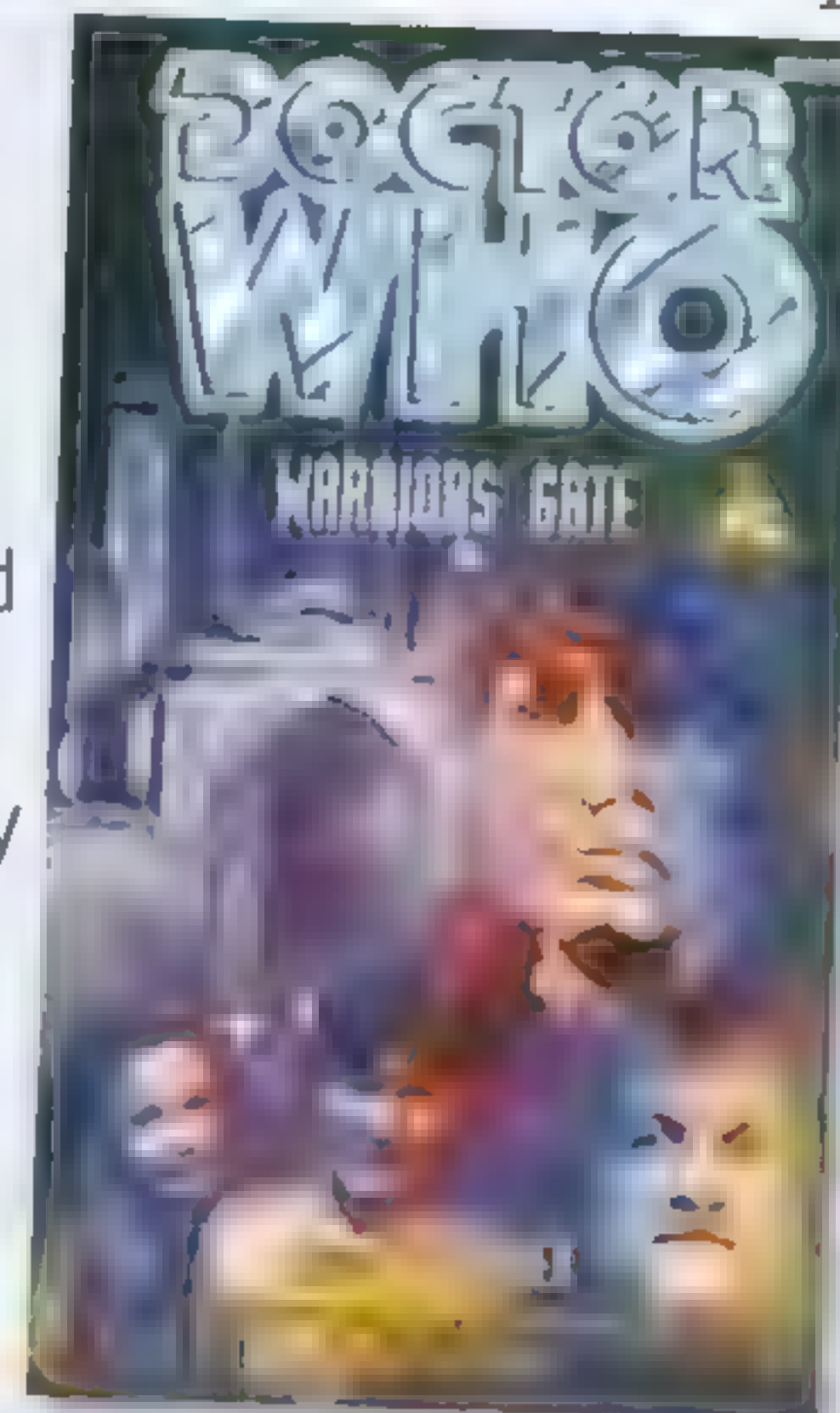
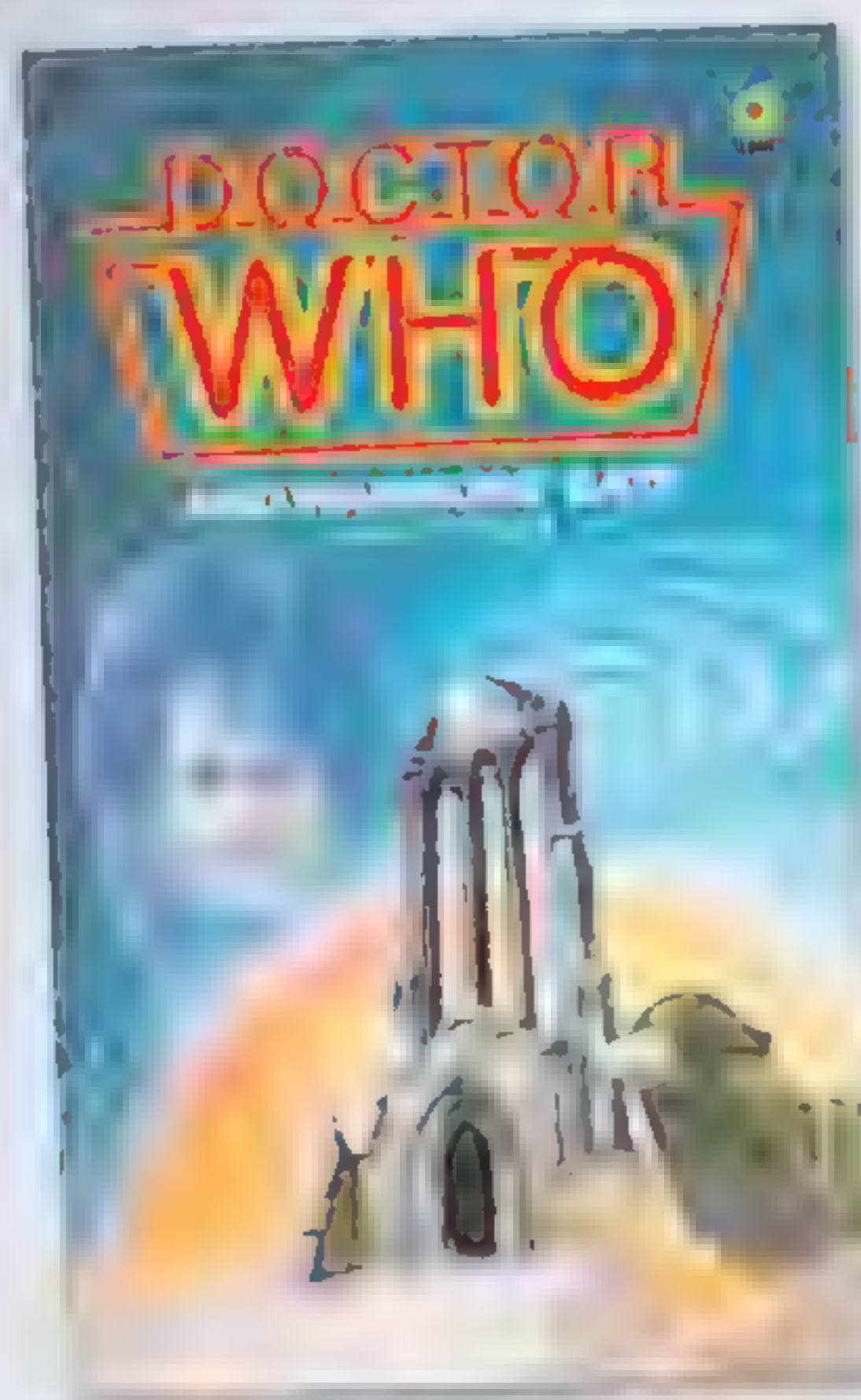
Covers for the novelisation, video and DVD releases of the story.

Doctor Who and Warriors' Gate was novelised by Stephen Gallagher under the pen name John Lydecker in April 1982; Gallagher made this decision to use his registered pen name to differentiate his Doctor Who novelisation from his original fiction in the wake of his novelisation of the movie *Saturn 3* published by Sphere in March 1980. It was published in hardback by WH Allen and in paperback by Target/WH Allen.

Warriors' Gate was released on *The E-Space Trilogy* DVD box set in January 2009. The special features for *Warriors' Gate* were:

- ▶ **Commentary** with Lalla Ward, John Leeson, Paul Joyce, Christopher H Bidmead and Mat Irvine
- ▶ **The Dreaming** - making-of documentary featuring Christopher Bidmead, Stephen Gallagher, Paul Joyce, John Leeson, Lalla Ward, David Weston, Mat Irvine
- ▶ **The Boy with the Golden Star** - documentary featuring Matthew Waterhouse
- ▶ **Lalla's Wardrobe: A Frockumentary** - featuring Lalla Ward, June Hudson, Nev Fountain, Jonathan Morris, Louise Page
- ▶ **Extended and deleted scenes**
- ▶ **Continuity announcements**
- ▶ **Photo gallery**
- ▶ **Isolated score**
- ▶ **Easter Egg** - Mat Irvine on props
- ▶ **Radio Times listings** in Adobe PDF format
- ▶ **Production notes**

In May 2012, the series was included in issue 87 of GE Fabbri's *Doctor Who – DVD Files*.



The LP *Sci-Fi Sound Effects No. 26*, released by BBC Records in 1981, included the Dick Mills' sound effect track *Time Winds* from *Warriors' Gate*. This was reissued as *Essential Science Fiction Sound Effects Volume 1* on CD in 1991 and also under its original title by AudioGO in April 2013; effects were also included on *Doctor Who: 30 Years at the Radiophonic Workshop* in 1993. Music from the serial was also

included on BBC Records' LP/cassette *Doctor Who: The Music* in February 1983 (with the track *Banqueting Music*). This also featured on two American picture discs issued in 1983 and 1985, on Silva Screen's *Doctor Who: Earthshock* in 1992, on *The Best of Doctor Who: Volume 1 – The Five Doctors* from Silva America in July 1994, and as part of Silva Screen's 11-disc edition of its *Doctor Who: 50th Anniversary Collection* in September/November 2014.

Warriors' Gate stamp covers signed by Tom Baker were issued by the Stamp Centre in October 2005. A4 prints of Andrew Skilleter's cover to the Target novelisation of *Warriors' Gate* were available in 2011.

Miniature metal models of a Tharil were issued by Harlequin Miniatures in 1999. ■

Cast and credits

CAST

Tom Baker..... Doctor Who
Lalla Ward..... Romana
Matthew Waterhouse..... Adric
 with
Clifford Rose..... Rorvik
Kenneth Cope..... Packard
David Kincaid..... Lane
Freddie Earle..... Aldo
Harry Waters..... Royce
David Weston..... Biroc [1,3-4]
Vincent Pickering..... Sagan
Jeremy Gittins..... Lazlo [2-4]
Robert Vowles..... Gundan [1-2]
John Leeson..... Voice of K9

UNCREDITED

Joe Santo, Carl Bohun, Andy Hart, James Muir, Michael Gordon-Browne, Laurie Goode, Stephen Frost, Mark Arden..... Tharils
Mike Mungarvan..... Crewman (Kilroy)
Derek Schafer, Pat Gorman, Carl More, George Gordon, Terry Sartaine, Brian Moorhead, Maurice Connor, John Blackman, Chris Michelle, Tony Pryor..... Gundan
Robin McPherson..... Crewman
Erika Spotswood..... Female Tharil
Marianne Lawrence..... Servant
Mat Irvine..... Double for Sagan
Simon Tayler..... Double for Lazlo

CREDITS

Written by Steve Gallagher
 Incidental Music: Peter Howell
 Special Sound: Dick Mills
 Production Assistant: Graeme Harper
 Production Unit Manager: Angela Smith
 Director's Assistant: Joyce Stansfield
 Assistant Floor Manager: Val McCrimmon

Visual Effects Designer: Mat Irvine
 Video Effects: Robin Lobb
 Vision Mixer: Jim Stephens [1-2];
 Paul Del Bravo [3-4]¹
 Technical Manager: John Dean
 Senior Cameraman: Alec Wheal
 Video-Tape Editor: Rod Waldron
 Lighting: John Dixon
 Sound: Alan Fogg
 Costume Designer: June Hudson
 Make Up Artist: Pauline Cox
 Script Editor: Christopher H Bidmead
 Title Sequence: Sid Sutton
 Designer: Graeme Story
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: Paul Joyce
 BBC © 1980

¹ Paul Del Bravo supervised Block One and Jim Stephens supervised Block Two

Below:

A behind the scenes shot - note the drapes in the background.



Profile

CLIFFORD ROSE

Rorvik

Born John Clifford Rose on 24 October 1929, his middle name came from his birthplace, the village of Hamnish Clifford, Herefordshire. Younger brother David, born two years later, would also become a successful actor.

Rose attended King's School, Worcester then King's College London, before training at RADA. On leaving, he joined the Hovenden Players, run by RADA tutor Valery Hovenden to blood new graduates.

His first fully fledged professional work was with the Elizabethan Theatre Company, appearing in classical touring productions *Romeo and Juliet* (1954), *Richard II* (1954) and *Hamlet* (1955).

Further Rep stints followed in Ipswich and with Exmouth's West of England Theatre Company in 1956, appearing in *All My Sons*, *The Confidential Clerk*, *Treasure Island* and

As You Like It. He married fellow Exmouth player Celia Ryder in June 1957 and they had two children, Rosalind and Jonathan.

He and Celia joined the Rapier Players at the Little Theatre, Bristol for the next two and a half years, where productions ranged from *The Diary of Anne Frank* (1958) to *The Chalk Garden* (1958). For his farewell in October 1959 he directed *Breath of Spring*.

Rose spent the next decade with the Royal Shakespeare Company at Stratford and London's Aldwych, appearing in *Twelfth Night* (1960), *Troilus and Cressida* (1960/9), *Much Ado About Nothing* (1961/8/9), *Hamlet* (1961), *Richard III* (1961), *Measure for Measure* (1962), *Macbeth* (1962), *Cymbeline* (1962), *Henry VI* (1964), *Henry V* (1965) and *Ghosts* (1967). There were BBC TV productions of *As You Like It* (1963) and *The Comedy of Errors* (1964), plus a film adaptation of *Marat/Sade* (1967).

Rose's TV début had come as a dandy in costume serial *Hilda Lessways* on 12 June 1959, and he appeared soon after in BBC play *The Case of Private Hamp* (1959) but he favoured the RSC over screen work for most of the 1960s.

He took a semi-regular TV role as interrogator Dr Snell in *Callan* (1969-72)

(and 1974's movie treatment) and one-off parts in *Special Branch* (1970/3), *Elizabeth R* (1971), *The Troubleshooters* (1971), *Van der Valk* (1972/7), *Follyfoot* (1972), *Softly, Softly: Task Force* (1972), *The Main Chance* (1972), *Lord Peter Wimsey* (1973), *Crown Court* (1974/6 and 1984), *General Hospital* (1974), *Dixon of Dock Green* (1975) and *Warship* (1977).

Forming a productive partnership with noted BBC director James Cellan Jones, he featured in heavyweight productions *The Roads to Freedom* (1970), *Eyeless in Gaza* (1971), *A Midsummer Night's Dream* (1971), *The Madness* (1976), *Oxbridge Blues* (1984) and *Fortunes of War* (1987), and even Pythonesque comedy *Black and Blue* (1973).

Another regular TV role came as Quintus Slide in Anthony Trollope adaptation *The Pallisers* (1974). Future *Doctor Who* producer John Nathan-Turner was production assistant and later cast almost all its leads in *Doctor Who*. Rose also appeared in another Nathan-Turner series, *How Green Was My Valley* (1976).

Rose had played a Nazi as far back as *The Death of Adolf Hitler* (1973), and it was quietly sinister Nazi officer Ludwig Kessler

in *Secret Army* (1977-9) which became his most famous role, Rose reprising the part in modern-day sequel *Kessler* (1981). Further Nazi roles included mini-series *War and Remembrance* (1988).

Between the two Kessler engagements Rose starred as Charles Burton in aviation adventure series *Buccaneer* (1980), for *Secret Army* producer Gerard Glaister.

One-off TV guest roles came with *Bergerac* (1983), *Reilly, Ace of Spies* (1983), *Hammer House of Mystery and Suspense* (1984), *Minder* (1984), *Poirot* (1989), *Inspector Morse* (1989), *GBH* (1991), *Maigret* (1993) and *Kavanagh QC* (1999) and he was semi-regular Challon in vet drama *One By One* (1985/7).

He trod the boards in popular tours such as *House Guest* (1981/2) but eventually returned to the RSC for *As You Like It* (1989/90), *All's Well That Ends Well* (1989/90), *Antigone* (1991/2), *The Merchant of Venice* (1992/3), *The Tempest* (1993/4), *Richard III* (1995/6), *Henry IV* (2000/1), *Antony and Cleopatra* (2002), *Othello* (2004) and *The Crucible* (2006). *The Chalk Garden* (2009, Donmar Warehouse) earned him Equity's Clarence Derwent Award.

Though focused on classical theatre, occasional recent TV has included *Wallis & Edward* (2005), *Foyle's War* (2008) and *Midsomer Murders* (2010).

A handful of films include the RSC-linked *Work Is a Four-Letter Word* (1968), two judicial roles, in *Terry on the Fence* (1985) and *The Good Father* (1985) and, more recently, *Pirates of the Caribbean: On Stranger Tides* (2011) and *The Iron Lady* (2011).

He has one further *Doctor Who* credit, as Major Treptow in Big Finish's Eighth Doctor audio *The Scapegoat* (2009).

After wife Celia died in 2012, Rose became heavily involved in the Actors' Benevolent Fund. ■

Left:

Rose's most famous role was as Kessler in both *Secret Army* (1977-9) and *Kessler* (1981).





THE KEEPER OF TRAKEN

▶ STORY 114

The Keeper of Traken is dying, the time of his dissolution near. But something evil has invaded his world and he asks the Doctor and Adric for help. An old enemy lies in wait, and the peaceful harmony of Traken is about to be shattered forever...



Introduction

The Master and Traken make quite a good pairing – almost being direct opposites. The Master, at his worst, is a blacker-than-black villain. Traken, on the other hand, is part of a union of planets that existed in perfect harmony by virtue of everyone being terribly nice to each other. We learned that anything evil landing on Traken would just shrivel and die. The Master spotted a chink in their virtuous armour, however – the waning influence of the Keeper of Traken.

The Master's plan – to replace the Keeper and take control of the awesome power of the Source – was in very broad terms a retread of his failed attempt to channel the energy of the Eye of Harmony in *The Deadly Assassin* [1976 – see Volume 26]. In both these stories the Master was a withered husk, nearly at the end of his life. On both occasions, he was looking for a way to cheat death. Needless to say, the Doctor turned up to throw a spanner in the works, but second time around his intervention wasn't totally successful.

The Keeper of Traken is probably most famous for its rehabilitation of the Master – giving him a new lease of life. The story's legacy is twofold, however: not only did it recast the Master who would go on to feature in a further 10 stories during the 1980s, but it also introduced a new companion – Nyssa. The rather unsettling twist being that Nyssa was the daughter of Tremas, the man whose body the Master took as his own. The series doesn't make as much of this as it might, but it was briefly alluded to in subsequent stories.

The Keeper of Traken is certainly a pivotal moment in the history of *Doctor Who*, but beyond these broader implications there is much else to enjoy. It's a very stylish production – from the striking design of the statuesque Melkur (in truth, the Master's TARDIS), to the beautiful sets and extravagant costumes – indeed, even once he takes over Tremas' body, the Master still keeps a Traken-style velvet suit in his wardrobe throughout the 1980s.

But regardless of its virtues, all good things must come to an end. In the short term, it seemed that the harmony of the Traken union was restored at the story's end, but with the Master back to full strength – resembling something like his old self – he was soon off causing more trouble for the Doctor. And his next scheme had the direst consequences for Traken. ■

Right:

Anthony Ainley played the new Master in *Logopolis*.





'THE KEEPER OF TRAKEN
IS PROBABLY MOST FAMOUS
FOR ITS REHABILITATION OF
THE MASTER.'



PART ONE

The TARDIS is back in N-Space, and someone has set the controls for the planet Traken, famed for its universal harmony. An aged man appears in the console room: the Keeper of Traken. [1] He tells the Doctor that the time of his dissolution is near and he fears that Traken faces disaster. He uses the TARDIS scanner to show the Doctor and Adric the arrival of a statue-like creature called a Melkur. It is paralysed by Traken's atmosphere of goodness, and tended by a young woman called Kassia. Years later she has become a Consul and is getting married to her fellow Consul, Tremas. [2] The other Consuls, Seron, Katura and Luvic congratulate them. They are given a blessing by the Keeper who suggests that Tremas' daughter, Nyssa, should tend over Melkur.

The Keeper tells the Doctor he senses all-pervading evil and disappears.

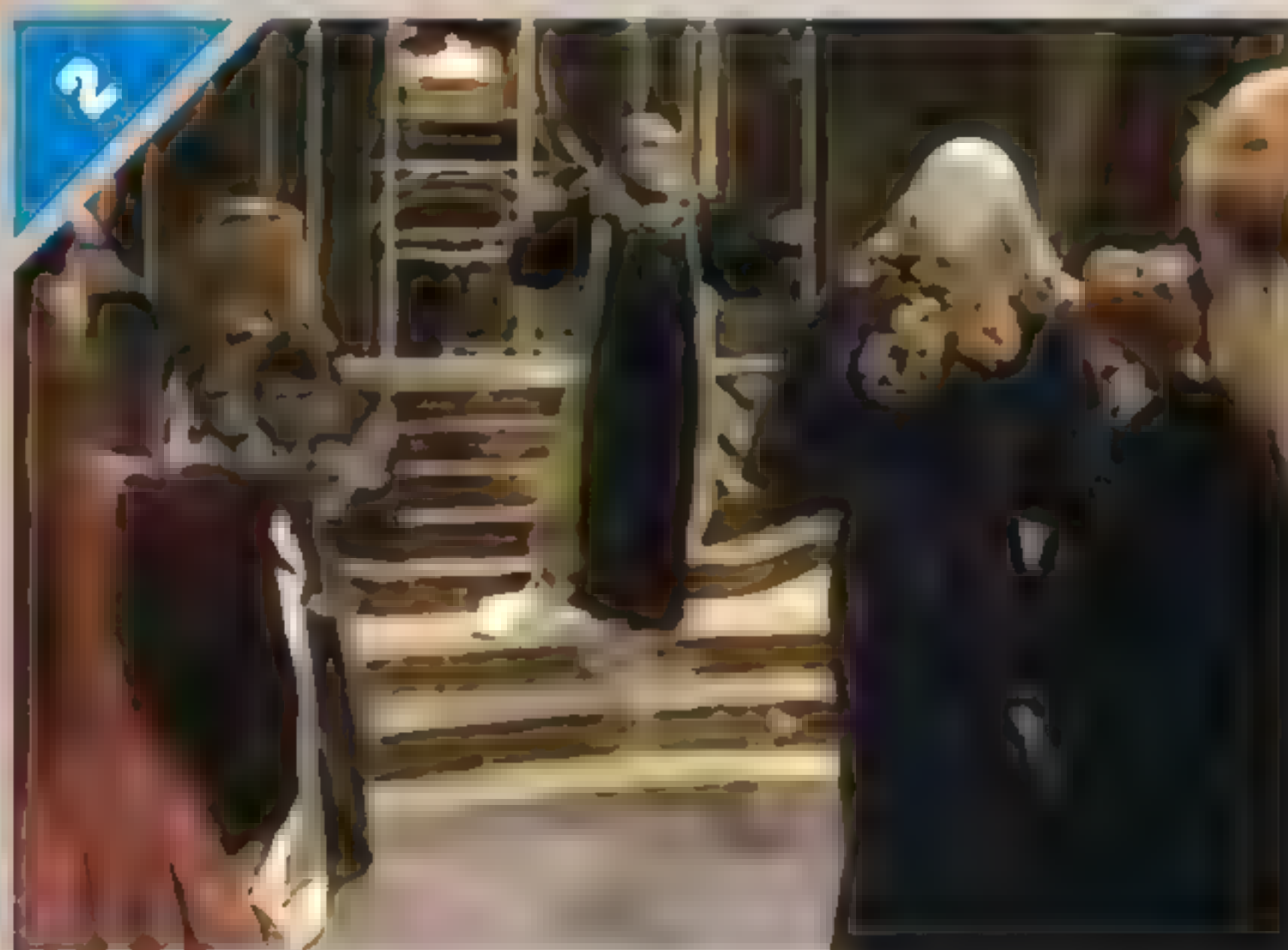
After the wedding party, Kassia speaks to Melkur. Tremas is Keeper Nominate – when the Keeper's dissolution comes she will lose him. Melkur speaks for the first time: “Soon.” [3]

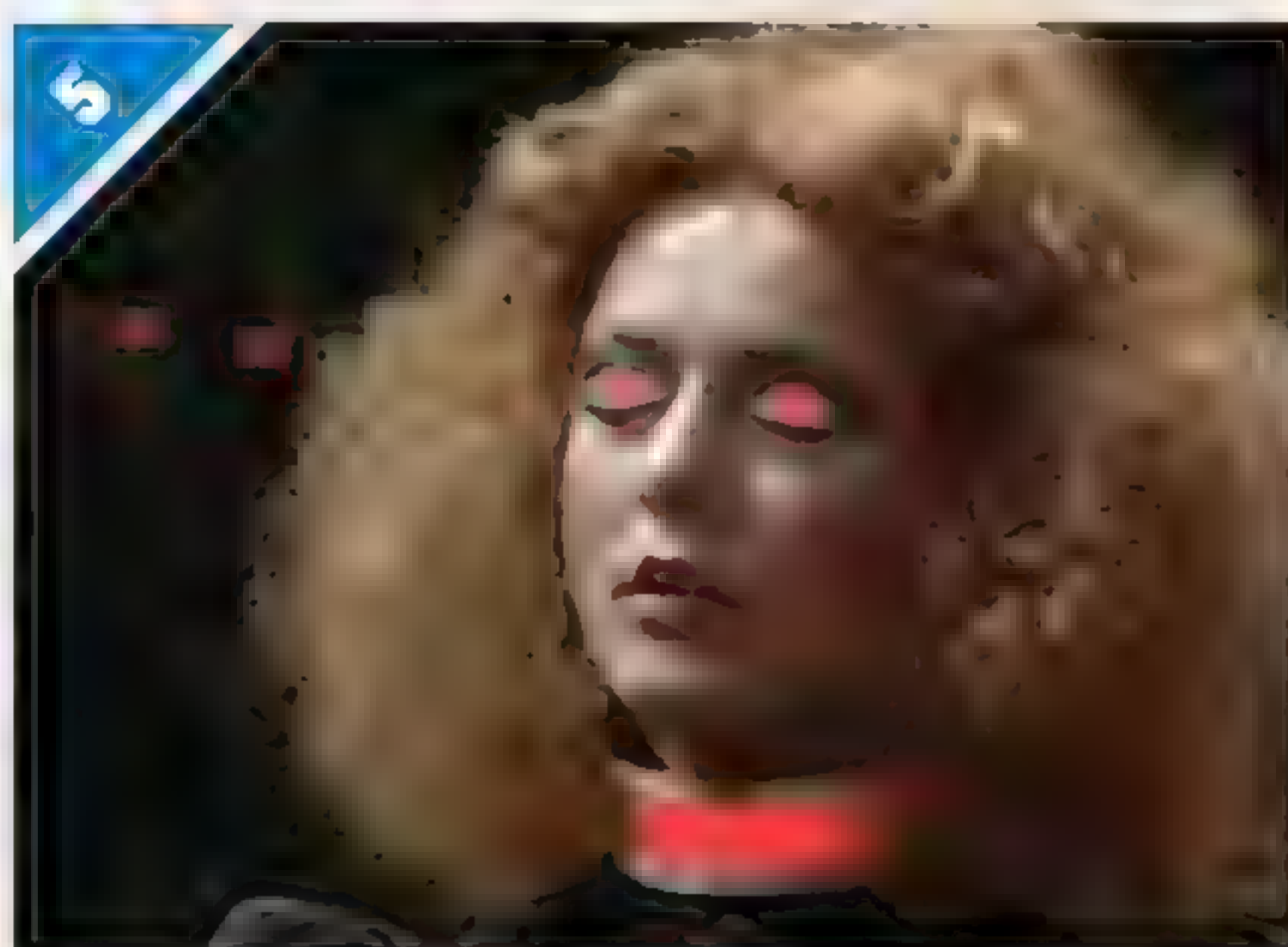
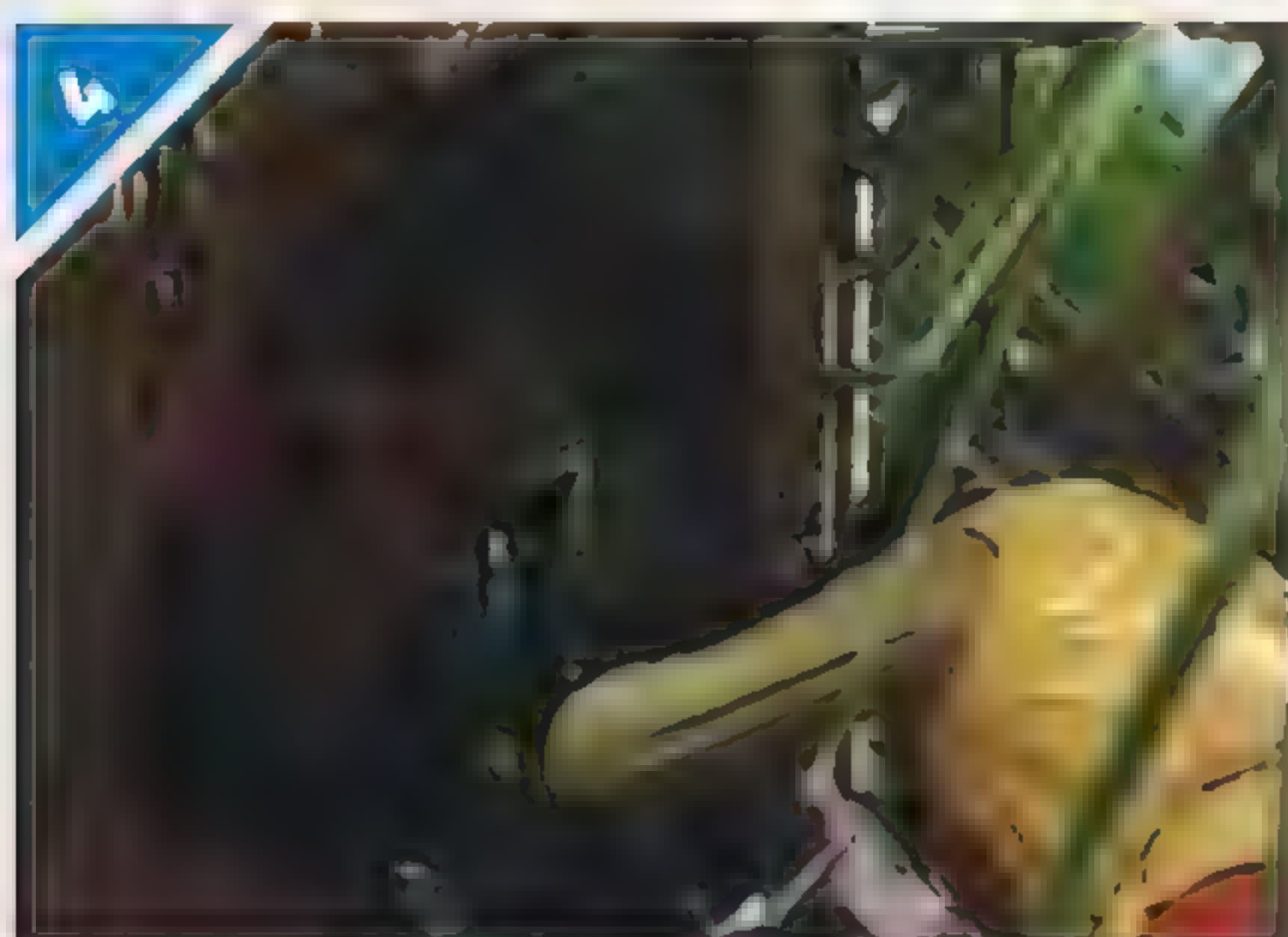
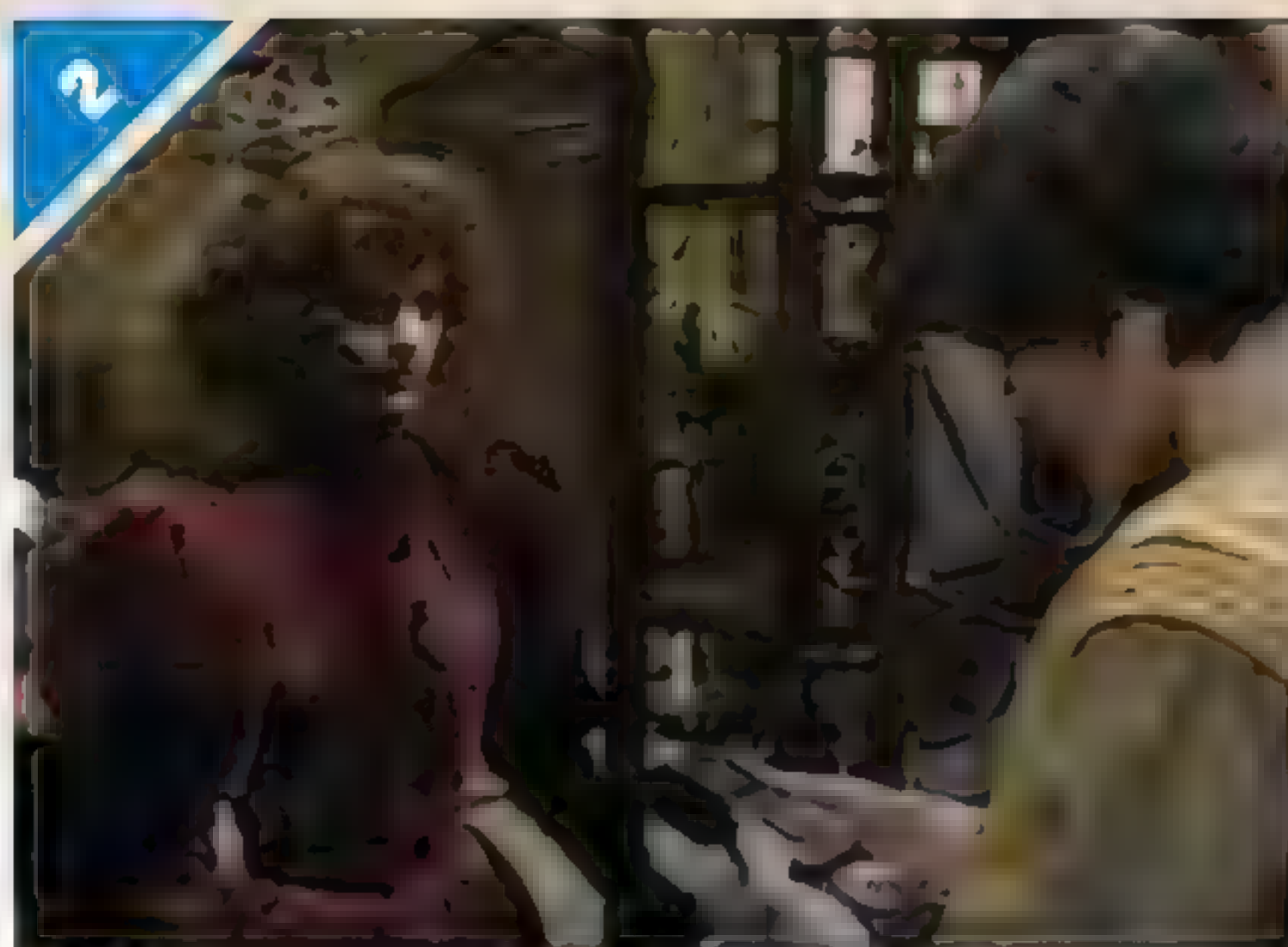
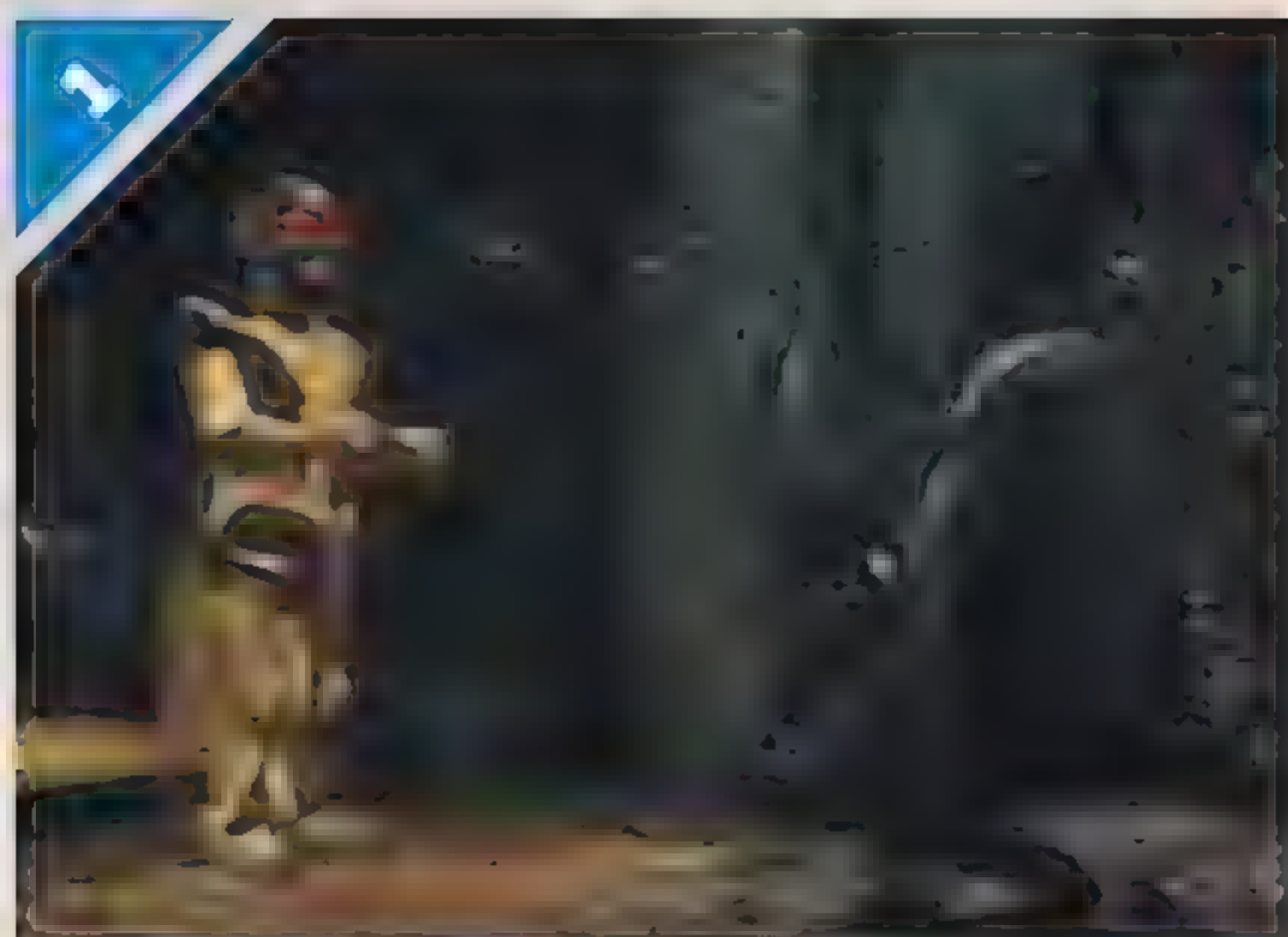
A man is found dead in the courtyard. Proctor Neman suggests that the guards, known as Fosters, should be armed. Tremas scans the area and informs his fellow Consuls that the man died through contact with a high-energy source. [4]

The TARDIS lands in the grove. The Doctor and Adric examine Melkur, then they are captured by Fosters and led into the Consuls' sanctum.

In the grove, Melkur's eyes begin to glow. [5] It fires an energy bolt at the TARDIS, which disappears.

The Doctor explains that they were invited to Traken by the Keeper himself and suggests they summon him. The Consuls do so, and the Keeper appears. Unseen, Melkur stands in the doorway. “We are invaded!” cries the Keeper. “Evil! Infinite evil!” [6]





PART TWO

The Keeper vanishes and Melkur slips away. Tremas recognises the Doctor as a fellow scientist and places the Doctor and Adric under his protection.

A Foster sees Melkur heading back to the grove. It kills him. [1]

Nyssa brings Melkur flowers. Once she has gone, Kassia kneels before the statue. Melkur has promised her that Tremas will not become Keeper.

Tremas introduces the Doctor and Adric to Nyssa. Nyssa explains to Adric that the Keeper dedicates himself to the Source, from which he organises the whole Traken Union. [2]

Kassia informs the other Consuls that Tremas has been concealing knowledge from them. Seron says Tremas was acting on his advice and offers to submit himself to 'rapport' with the Keeper.

Adric analyses the energy emissions and discovers something strange.

Melkur gives Kassia a collar to assure her allegiance. She now acts as its eyes and ears – because inside Melkur, something is watching! [3]

The Doctor and Tremas enter the service vault beneath the Keeper's chamber, where the Source Manipulator is based. Then they reach the grove, where the Doctor deduces the TARDIS has been displaced in time.

Adric picks the lock of the gate to the grove [4]. Adric gets inside, but then Luvic, Seron and Katura arrive and Nyssa is forced to remain outside.

Adric tells the Doctor and Tremas the energy emissions are that of a TARDIS!

Seron submits himself to rapport with the Keeper. The Keeper declares Seron blameless, but then Kassia's eyes glow red and she blasts Seron. [5]

The Doctor, Adric and Tremas make the TARDIS reappear with a backflow inducer. Melkur orders them to turn it off. Kassia appears and stuns Tremas; an electrified net falls on them. [6]

PART THREE

The Doctor, Adric and Tremas are locked in a cell on Kassia's orders. She meets Luvic and Katura and tells them that it is their duty to propose a new successor to the Keeper.

Kassia then meets with Melkur, who informs her that *she* must become the new Keeper!

The Doctor reasons that Melkur intends to control the Source, via Kassia.

Luvic and Katura agree that Kassia should be the Keeper Nominate. [1]

Nyssa asks Proctor Neman to take her to her father but he says no one may see them, so she threatens him with an ion bonder. [2] He tries to rush her with another Foster, and Nyssa shoots them and steals Neman's key card. She releases the Doctor, Adric and Tremas.

Kassia reports to Melkur, who inflicts pain on her using the collar. [3] It tells her the Doctor must be destroyed.

The Doctor, Adric, Tremas and Nyssa make it to Tremas' quarters. The Doctor asks to see the master plans of the Source Manipulator and identifies a crucial circuit in the plans. [4]

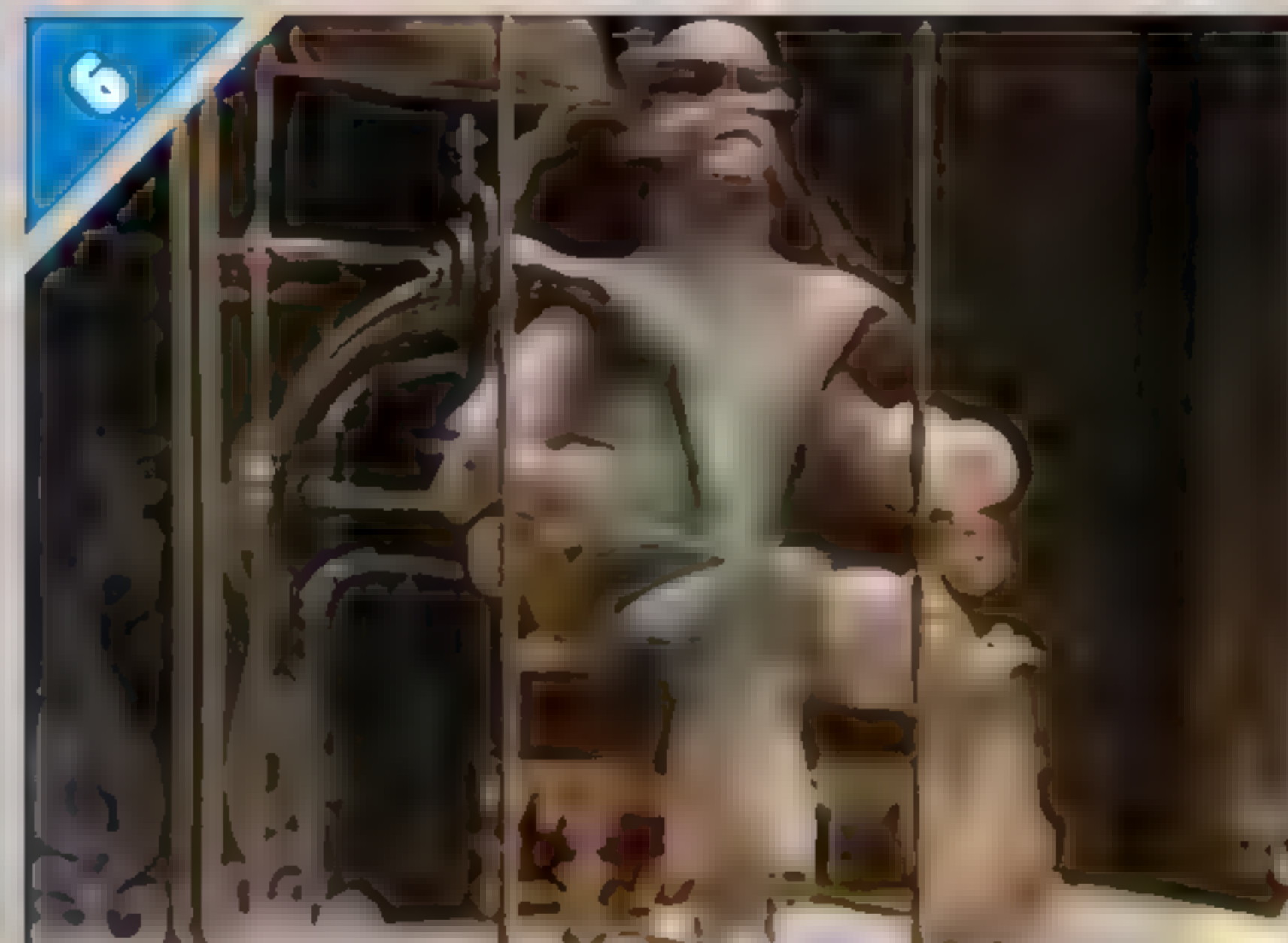
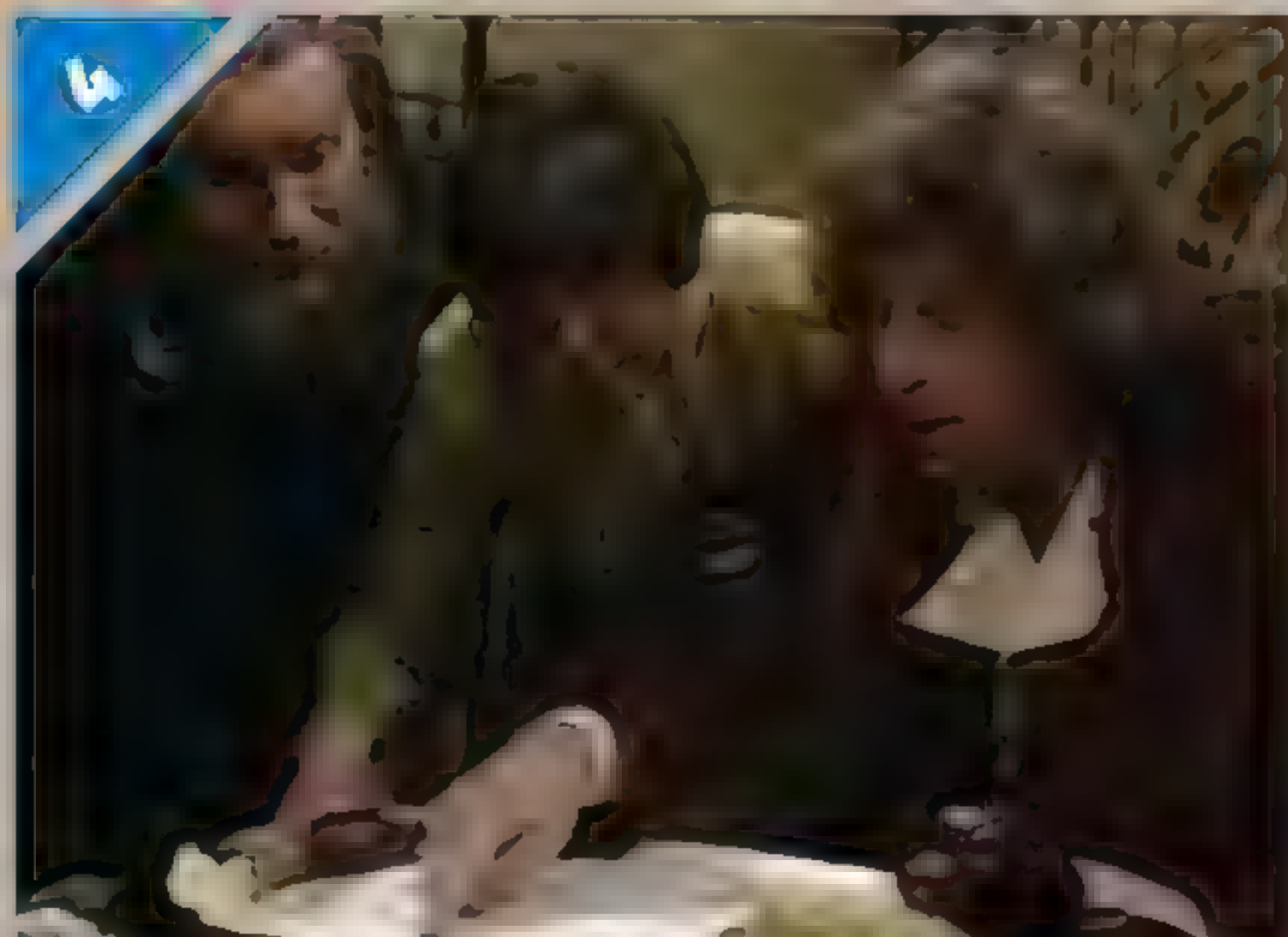
In the sanctum, the fire in the Keeper's recess grows weak, indicating that he is dying. Luvic and Katura despatch a Foster to fetch Kassia. She must be ready the moment the Keeper dies.

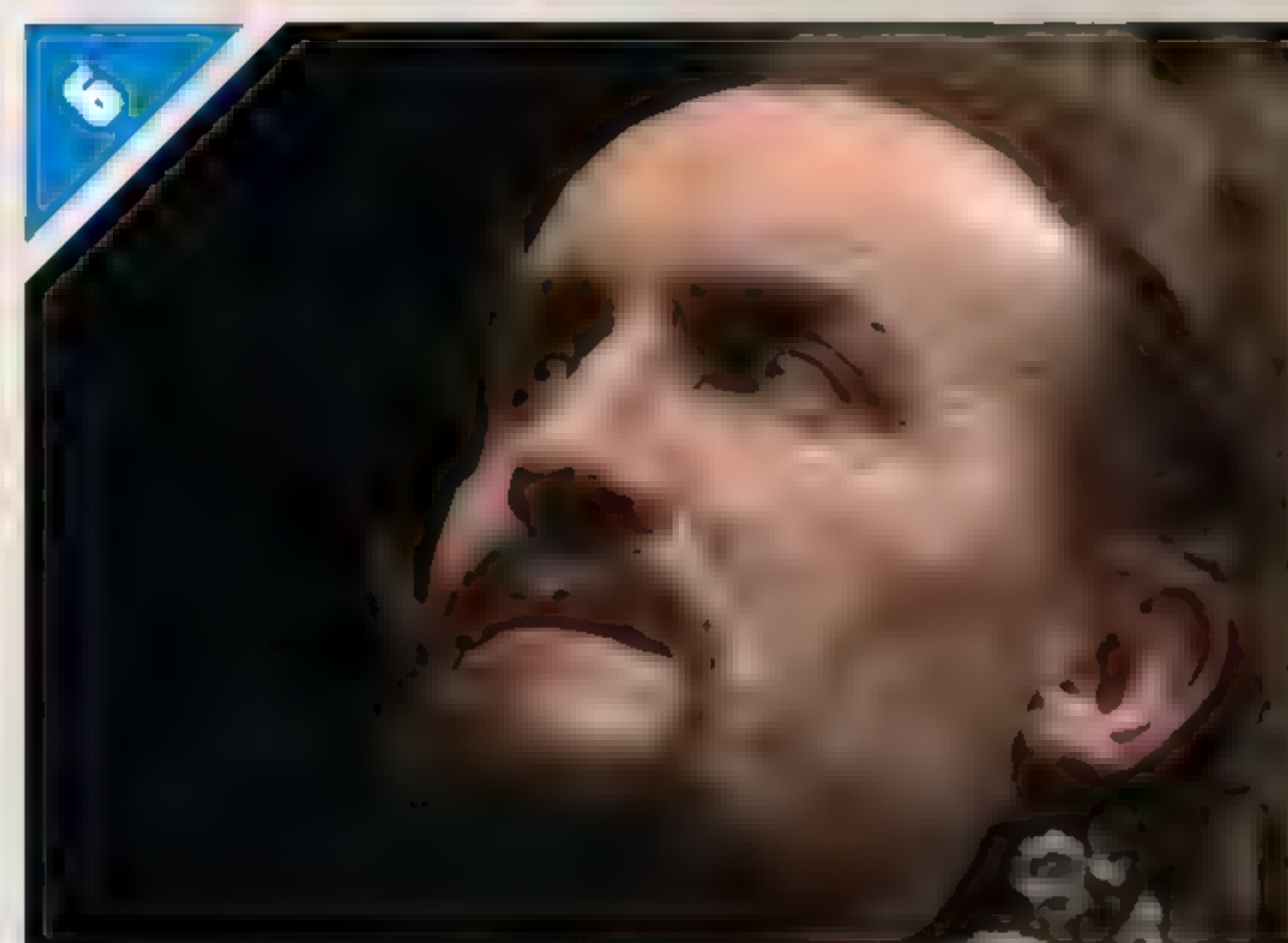
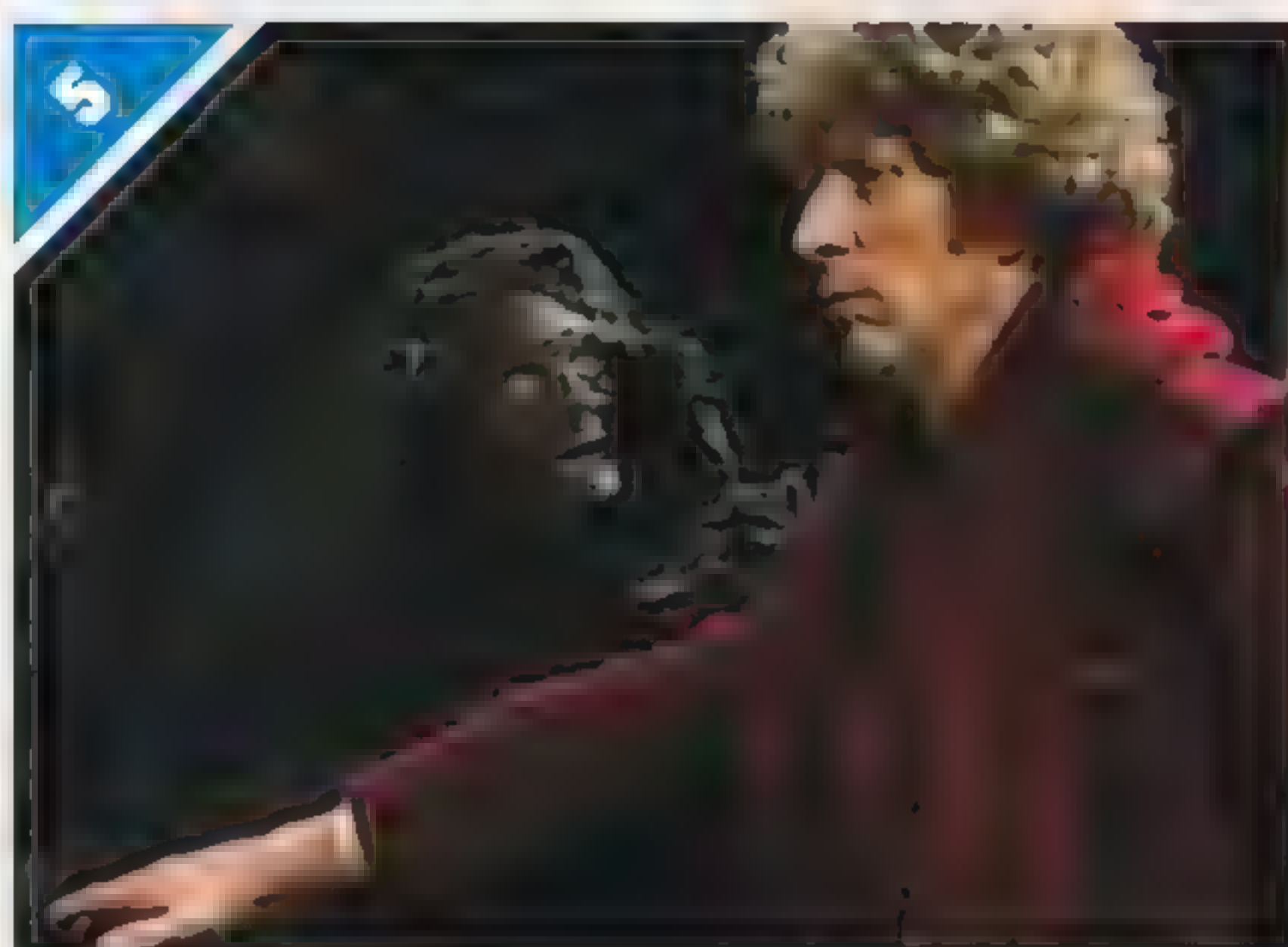
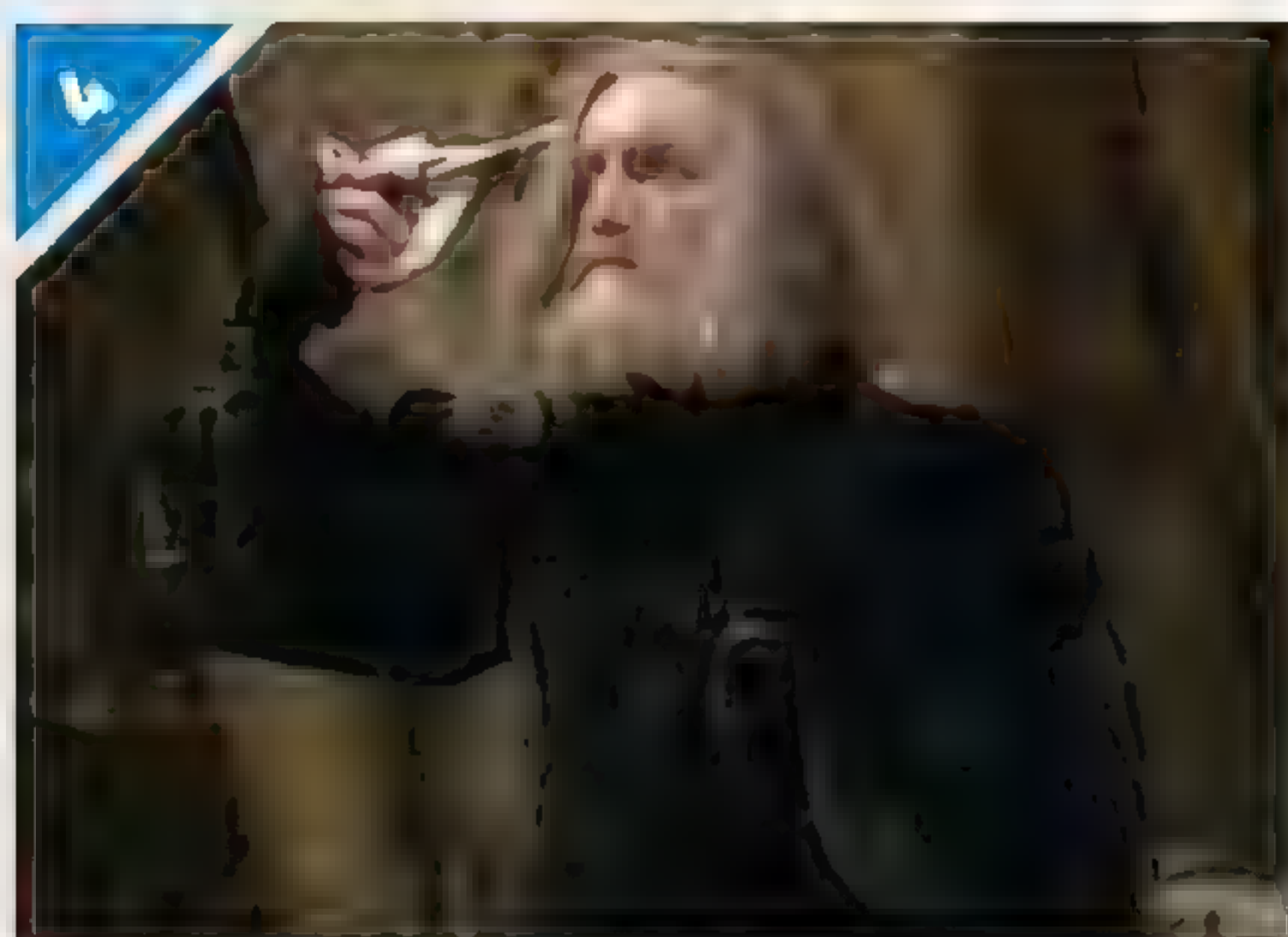
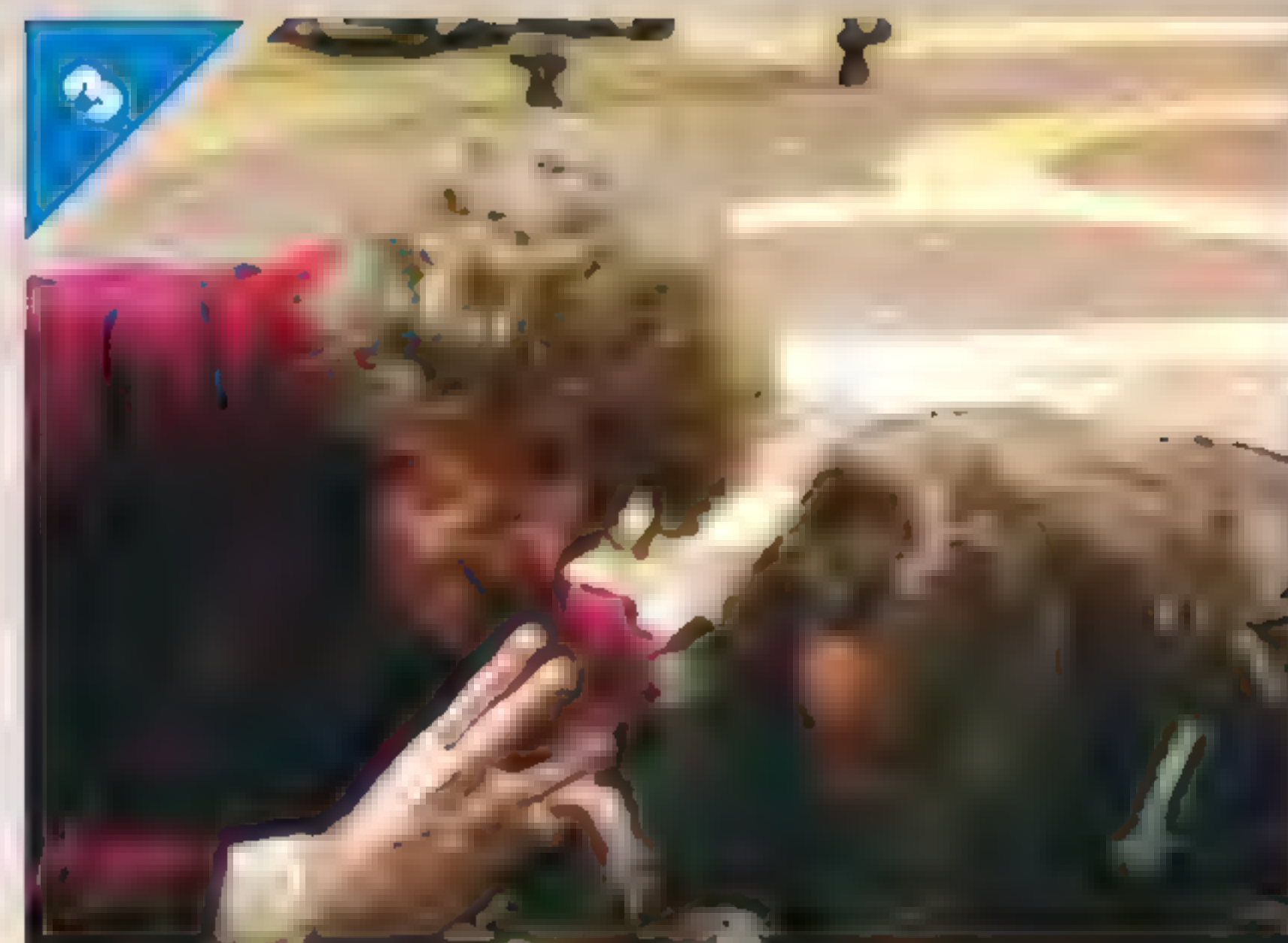
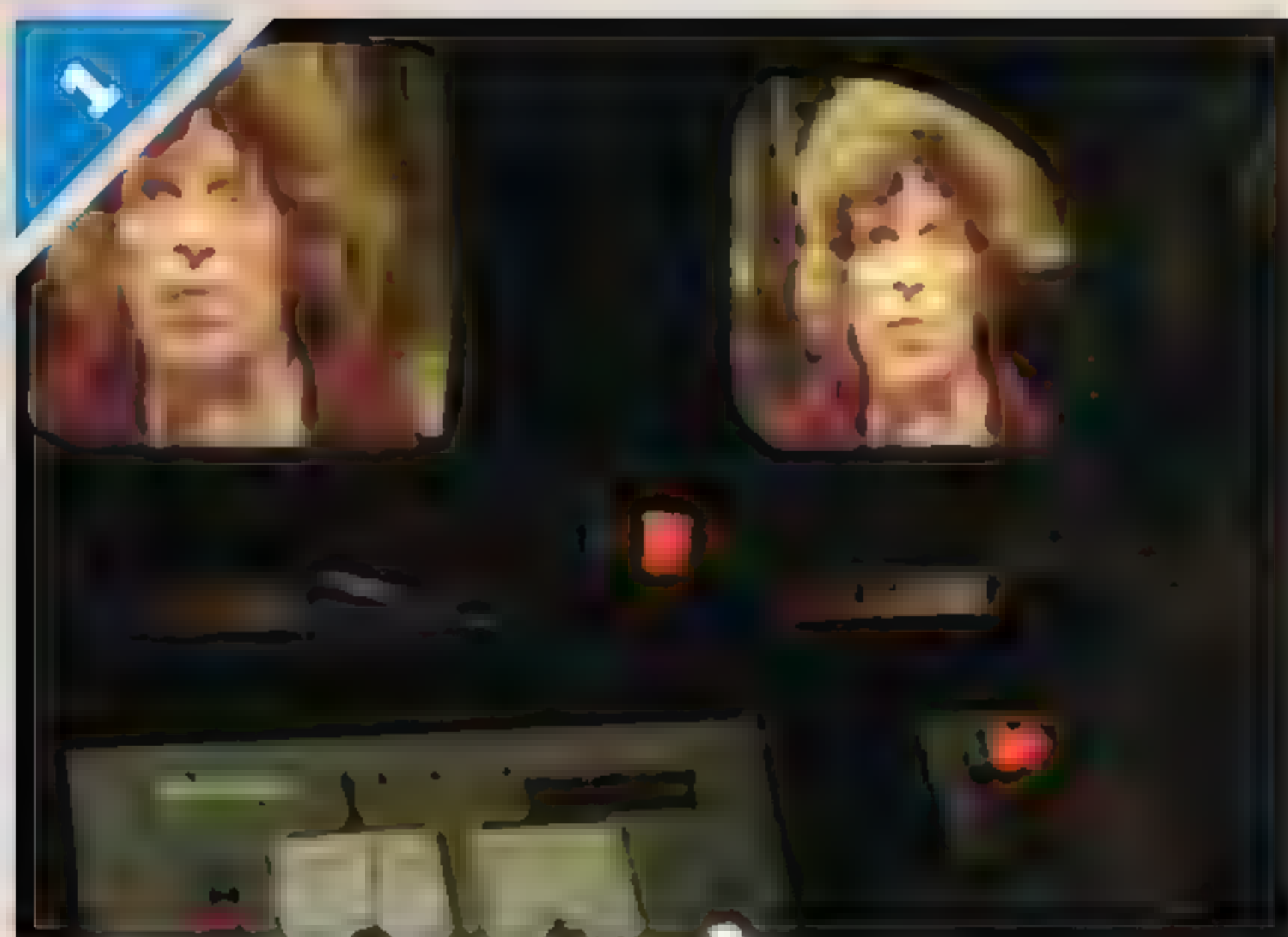
The Doctor and his friends reach the grove where Neman is waiting for them. He orders his men to execute them, but then a storm begins and the Fosters flee.

Kassia enters the storm-blown sanctum and takes her place in the Keeper's chair.

Melkur tells the Doctor that there is nothing more he can do. [5] "The Source is mine!" says the cadaverous figure inside Melkur. Then the statue dematerialises!

The Doctor and Tremas rush to the sanctum but they are too late. Katura completes the transition and Kassia becomes the Keeper, only to be replaced by Melkur! [6]





PART FOUR

In the grove, Adric realises that Melkur is a TARDIS.

Inside Melkur, the cadaverous figure observes the Doctor: “Soon you will know me. Soon!” [1]

Adric takes Nyssa to the Doctor’s TARDIS and starts work on a device that will destroy the Source. Melkur instructs Neman to confine the Consuls to their quarters, before the statue fades away.

The Doctor and Tremas are confined to Tremas’ quarters. [2] Tremas explains that Melkur faded away because the Keeper’s power is unstable at first. They escape, reach the sanctum and lock the door; the Doctor starts trying to crack the encryption of the Source’s control panel.

Melkur appears in the Keeper’s recess. The Doctor is blasted off his feet with three digits left to input. [3]

Adric and Nyssa attach his device to the Source Manipulator in the vault.

Melkur freezes Tremas with mental force. The doors open; Melkur orders Neman to give his weapon to Tremas. It orders him to kill Neman, which he does, then turns the gun on himself. [4]

Adric switches on the device.

Melkur summons the Doctor into its recess. Inside Melkur, he faces his old enemy, the Master. [5] He is now nearing the end of his twelfth regeneration, which is why he requires the powers of the Keeper of Traken. But then he cries out in pain as a result of Adric’s sabotage!

The Doctor escapes from the Master’s TARDIS and gives Adric the code for the control panel. That negates Adric’s sabotage – but a new Keeper is needed. Luvic takes the vacant seat.

The Doctor and Adric leave in the TARDIS as peace returns to Traken. Alone in the sanctum, Tremas spots an incongruous longcase clock. He touches it and is immobilised, then the Master emerges and takes over his form: “A new body at last!” [6]

Pre-production

Doctor Who's script editor Christopher H Bidmead had met writer and poet Johnny Byrne in the early 1970s, but had failed to realise at the time that Byrne had television writing experience. Seeking new writers for the series in early 1980, he tracked him down again and invited him to write for *Doctor Who* – although was amazed when somebody of Byrne's calibre agreed to write a *Doctor Who* serial.

Johnny Byrne was born in Dublin in 1935, coming to England in 1956 to work at a factory in Wigan. Moving to Southport, he became involved with an artistic crowd of beatniks, poets and

jazz musicians and eventually started performing himself. In the mid-1960s, Byrne went to London to perform in various clubs and in 1969 co-wrote the underground pop novel *Groupie*. As his writing took off in Britain and America, he was asked to help devise a replacement for Gerry Anderson's television series *UFO*; this became *Space: 1999*, on which Byrne worked as both a writer and script editor. Byrne wrote many episodes of the enormously popular BBC drama series *All Creatures Great and Small* (which debuted in January 1978) and discussed writing for *Doctor Who* – which he watched with his son Jasper – with first Philip Hinchcliffe and Robert Holmes, and later Graham

Below:

You've got to hand it to the Keeper of Traken.



Williams and Douglas Adams. When John Nathan-Turner – a former production unit manager on *All Creatures...* – became *Doctor Who*'s producer in December 1979, he contacted Byrne to ask him to be his script editor. Not wishing to leave his home in Norfolk for London, Byrne declined.

Initial storyline

On meeting Bidmead, Byrne was again full of ideas. Bidmead hoped to see a return to stories where events happened around the Doctor rather than being instigated by him. The key concept behind Byrne's initial storyline, *The Keeper of Traken*, was the idea of millennialism: apocalyptic events which occur on the cusp of every thousand years. He was also intrigued by a contemporary news story; a country's leader was reportedly about to die, causing upheaval across the state. In Byrne's story, this would be the Time of Dissolution, a time when dark powers threatened the planet Traken when the Keeper of the Source – a sacred core of energy – came to the end of his thousand-year reign (at the time, Byrne was living at Keeper's Cottage). Traken was devised as a medieval samurai society, whose Court of the Keeper was the scene of a power struggle in a palace between the liberal, science-seeking Greys and the fanatical, warrior-monk Blacks. These two shogun-like factions were led by the aristocratic Grey, Hellas (taken from the Greek word for Greece), and the Inquisitor General Zorca of the Blacks. Zorca used forbidden occult practices to summon up a being called Mogen – whom Zorca believed was a demon – to help him to become the next Keeper.

Part One's storyline was very similar to the transmitted version. Summoned by the Keeper, the Doctor and Adric arrived



Left:
The Doctor examines Melkur – is the statue watching back?

in a forbidden region of the Court to be arrested; the disembodied voice of Mogen (later renamed Melkur) ordered Zorca to execute them. The climax of the episode was the Council of Inquisition at which the Doctor and Adric were sentenced to death.

In Part Two, Hellas invoked a little-known law to take the Doctor and Adric into his custody. Hellas took the Doctor to the Grove of the Keeper, a double-seated chamber amid the throbbing energy source. Hellas suspected Zorca's intentions, but couldn't prove anything. Zorca set a trap for Adric and framed the youth for murder, proclaiming a sentence of death upon the Doctor, Adric and Hellas. The cliffhanger would have shown the trio on the verge of being crushed to death between two slabs of hydraulically compressed steel (similar to the cliffhanger to *Meglos* [1980 – see Volume 32] Part Three).

At the start of Part Three, news that the Keeper was about to die saved the group; Zorca was called away to attend the selection of a successor by the High Council. Imprisoned in the dungeons, the Doctor's party received a visitation from the dying Keeper, who urged the Doctor to confront the evil. In the Grove, one of the elders went into a trance to select the new Keeper, but the Mogen's powers caused him to choose Zorca. Hellas' daughter, Nyssa, arrived with some Greys to release

the trio from the dungeons, but they were too late to prevent Zorca from taking over as Keeper. In turn, Zorca was replaced by Mogen – whom the Doctor recognised as a crazed outcast from a long-dead galactic super-race.

Taking control of the Blacks in Part Four, Mogen had the Doctor's group attacked by both his minions and also by his mental powers, causing rockfalls and molten swamps. Reaching the TARDIS, the Doctor discovered that its time mechanism had been stolen, and promptly vanished, reappearing in the presence of Mogen. Mogen planned to use both the Source and the Blacks' fanaticism to conquer other planets, and had created a time disintegrator from the stolen TARDIS mechanism which he aimed to use on the Doctor. With the help of Hellas, Nyssa and Adric, the Doctor battled to turn the Source itself against Mogen.

The storyline element of a connection between a living mind and a powerful device such as the source was a concept which Byrne had previously explored in *The Metamorph*, a script which he had written in 1975 for *Space: 1999*.

Byrne was commissioned around early June to develop this storyline as a four-part story, which would be the penultimate serial of the 1980/1 series.

However, as the summer progressed, Nathan-Turner and Bidmead started to craft the end of the series, which they knew would lead up to the Doctor's regeneration and would write out the departing star Tom Baker. During production of *Full Circle* [1980 – see Volume 32], an increasingly exhausted Baker had indicated to his producer that he would

Right:

The Doctor and Adric watch as Tremas tries to free Kassia.



not want to continue in the role beyond the 1980/1 series. A group of linked stories were required to cover this period; Nathan-Turner also wanted to bring back the Master, believing that every popular hero should have an arch-enemy. The Master had last been seen in *The Deadly Assassin* [1976 – see Volume 26], itself a brief attempt to revive the character after the tragic death of actor Roger Delgado in 1973. In bringing the Master back in something resembling his original form, there would have to be a story to chart the change from the wizened, dying form seen in *The Deadly Assassin* into Nathan-Turner's vision for his latest incarnation: a striking villain with less humour than Delgado's original version.

Connections: Gallifrey or bust

- ▶ Adric remarks that the Doctor is supposed to be heading back to Gallifrey. The summons to return to the Doctor's homeworld was sent in the closing moments of *Meglos* [1980 – see Volume 32].



The Master returns

Since the situation outlined in *The Keeper of Traken* seemed ripe for the Master – or another renegade Time Lord – to exploit, it was decided to reintroduce him in Byrne's serial. Bidmead worked the statue form of the Master's TARDIS in as Melkur, and



had Byrne rewrite sections of the script so that Melkur became more like the Master. Byrne complied, respecting Bidmead's work on his storyline. Byrne was commissioned to script on Friday 18 July 1980. Part One was delivered Thursday 14 August, Part Two on Tuesday 19, Part Three on Thursday 28 and Part Four on Friday 29. After submitting these scripts, Byrne then went on holiday to Greece, granting Nathan-Turner and Bidmead *carte blanche* to rewrite his scripts as necessary.

One element of Byrne's scripts was the necklet with which Melkur controlled people by inflicting pain. This was based on the Jodhan Moran from Celtic mythology; Moran was one of the chief judges in Ireland at the time of the Druids and wore a collar about his neck which – it was said – would contract itself and strangle him if he pronounced an unjust decree.

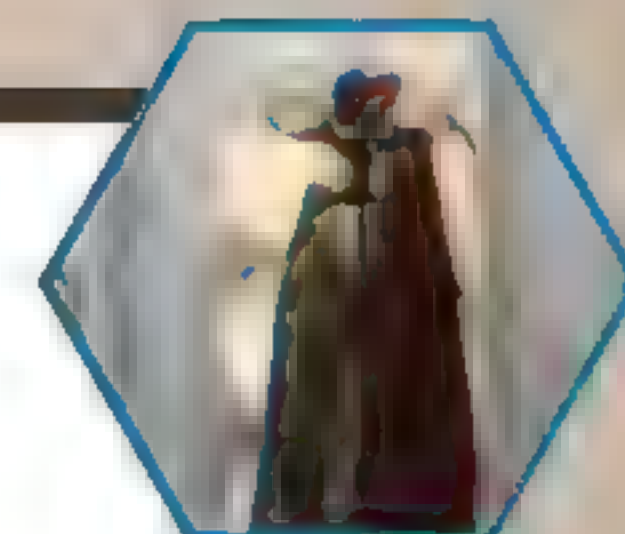
With Byrne's scripts delivered, Bidmead set about rewriting them. Hellas was renamed Tremas (an anagram of 'Master') and Zorca became Kassia; the anagram aspect was added at the request of Nathan-Turner, although Bidmead knew

that it made no sense. Other elements added by Bidmead included the use of the spherical TARDIS homing device used by the Doctor in *Full Circle* Part Two, the use of prime numbers for the encoding of the rings, and also Adric's remark in Part Four that nothing is able to enter the TARDIS when the doors are closed "in theory" (a stage note commenting that he was recalling both the Keeper in Part One of the story and also Biroc in the preceding story, *Warriors' Gate* [1980/1 – see page 44]). He also retained continuity with the Doctor's comment that the TARDIS was supposed to be returning to Gallifrey, answering the summons established at the end of *Meglos* [1980 – see Volume 32].

Other small changes would be made in Bidmead's version of the scripts. In Part One, upon being surrounded by the armed Fosters in the courtyard, the Doctor was to comment: "It's another one of those. I wonder what we've done this time?" In the following scene, a warning bell sounded in the Inner Sanctum and the Consuls turned towards the door, which Seron then opened with his ring allowing Neman (a name meaning "no man" which Byrne had previously used in his script *Mission of the Darians* for *Space: 1999*) to enter. Katura's reasoning that the Consuls would have been informed if the Doctor and Adric were known to the Keeper was inserted at a later date.

Part Two also had minor changes. On hearing that Kassia had tended the Melkur since she was a child, the Doctor commented: "Out of the mouths of babies..." Originally, the Melkur statue was to kill three Fosters on entering the

Connections: Continuity costumes



▶ As marks of continuity, Romana's hat from *City of Death* [1979 – see Volume 31] and the Doctor's coat from *The Talons of Weng-Chiang* [1977 – see Volume 26] can be seen on the TARDIS hatstand.

Connections: Hugger Hamlet

► In Part Two, Seron asks Katura: "Why do you visit my quarters hugger-mugger like this?" "Hugger-mugger" is a phrase most-associated with Shakespeare's *Hamlet* where Claudius says, "In hugger-mugger to inter him," to infer an act carried out in secrecy.



courtyard instead of two, and in Tremas' quarters, the Doctor described the TARDIS to Nyssa as, "a sort of blue box thing with doors and... corners at all the... well, corners." The scene continued with the Doctor telling Adric, "I've never been a great advocate of unquestioning obedience, Adric old chap. But why not give it a go for a change?" as he tried to persuade the youth to remain with Nyssa, thereby not putting Tremas' life in any more danger.

To Part Four was added Adric's explanation to Nyssa of the TARDIS' dimensionally transcendental properties. In the head of the statue, the Master was described as, 'a shrivelled crippled creature of vast antiquity'. It was intended that, in the Sanctum, those present would see the image of the Doctor and Melkur flashing in alternate phases. On Wednesday 24 September, Bidmead accepted the scripts himself as being suitable for production. At this point, it was not intended to have a break in transmission over the Christmas period, and it was scheduled to run from Saturday 17 January to Saturday 7 February 1981.

Assigned to direct the story was John Black, who joined the production on Monday 1 September 1980. A Scots BBC staff director who had worked on shows such as *Softly, Softly: Task Force*, Black was suggested to Nathan-Turner by one of the two costume designers on the 1980/1 series, Amy Roberts, who was dating Black at the time. Roberts was the costume designer on *The Keeper of Traken*, her fourth serial for *Doctor Who* since *Image of the Fendahl* [1977 – see Volume 27]. Make-up

was to be handled by Norma Hill who had worked on *State of Decay* [1980 – see page 6] some months earlier. The set designer, new to *Doctor Who*, was Tony Burrough, who had studied sculpture at Camberwell School of Arts and Crafts and worked in the USA for a design consultancy before joining the BBC in 1974. Black requested a cross between an Elizabethan style and *art nouveau* design; he was inspired by the works of the modernist artist Gustav Klimt and Spanish architect Gaudí. In charge of visual effects was Peter Logan, this his second credit after the previous year's *Destiny of the Daleks* [1979 – see Volume 30].

Casting for the serial started in early September, with the role of Kassia being offered to Francesca Annis – the star of LWT's *Lillie* – on Friday 12 September. This role eventually went to Sheila Ruskin who had been prominent in the BBC drama





Mackenzie and had previously worked with Nathan-Turner on both *The Pallisers* and the 1976 adaptation of *How Green Was My Valley*. The role of Nyssa went to 18-year-old Sarah Sutton, a former child actress born in Basingstoke who had attended the Elmhurst Ballet School and Bush Davies School. After three seasons on stage in *Winnie-the-Pooh*, Sutton had given a notable performance in an episode of the BBC anthology *Menace* in 1973, and played the lead in a BBC version of *Alice Through the Looking Glass* the same year. This had been followed by appearances in the BBC2 drama *Late Call* and she had also taken the lead in Brian Hayles' supernatural drama *The Moon Stallion*, filmed in the summer. In 1979, she broke into radio drama and was studying at the Guildhall School of Music and Drama as a part-time student. After working on a BBC1 production of *The Crucible* at the start of summer 1980, Sutton went on holiday to Barbados with her parents and had hoped to return to a role in something other than period drama. A couple of weeks later, her agent

informed her about a role in *Doctor Who* – a show which she had seen occasionally while growing up. Sutton read for Black at the BBC's Threshold House, with the director suitably impressed to ask Nathan-Turner to come and meet the young actress. Hearing that she had the role a week later, Sutton was subsequently contracted for four episodes as Nyssa. She was delighted to land the part as she was tiring of playing characters substantially younger than herself because of her short stature.

Anthony Ainley

To play the new Master, actor Anthony Ainley was selected by Nathan-Turner, who recalled his performance as the Reverend Emilius in the BBC's 1974 adaptation of Anthony Trollope's *The Pallisers* (on which Nathan-Turner had worked). The actor was also known to Bidmead since they had been at RADA together. Ainley had appeared as Sir Mulberry Hawkin in a 1977 BBC1 adaptation of *Nicholas Nickleby* produced by Barry Letts who was now the executive producer on *Doctor Who*; the actor believed that it was this role which led to him being offered a 12-episode/three-story contract as the Master/Tremas without even having to audition. Most recently, Ainley had been working on television in the BBC1 drama *Mackenzie*. His contract for *Doctor Who* was issued on Friday 12 September to run from Saturday 25 October 1980 to Saturday 24 January 1981, with an option of four to eight more episodes to be taken up by Monday 24 November 1980.

The illegitimate son of noted thespian Henry Ainley

This spread:
Design sketches of the Melkur and the Keeper by Amy Roberts.

Connections: Type talk

Once again, the Doctor's TARDIS is referred to as a "Type 40". It had last been referred to as such in *State of Decay* [1980 – see page 6].





Above: Kassia influences fellow consuls Katura and Luvic.

(the godfather of Jon Pertwee), Ainley – born Anthony Holmes – had been acting since the age of 11, and after a spell as an insurance clerk, studied at RADA and worked in rep at Liverpool and Worthing, graduating via fringe theatre to the West End. His television début came with a starring role in Granada's 1965 thriller *It's Dark Outside*, after which his television work included *Elizabeth R*, *Secret Army* and *Target*; he also starred in ATV's *Spyder's Web*. Film credits included *Oh! What a Lovely War*, *Assault* and *The Land That Time Forgot*. The actor was keen to inject some humour into the new Master, but Nathan-Turner wanted to keep this in check. Ainley was offered a chance to view some of the Roger Delgado episodes but, although keen, never actually saw the programmes since Nathan-Turner did not furnish the tapes. Ainley had met Delgado, briefly, some years earlier in a pub and had enjoyed what he had seen of his predecessor's performance as the Master.

Rehearsal scripts for *The Keeper of Traken* were issued on Monday 15 September. In the first episode, after Melkur caused the TARDIS to vanish, Kassia accused the Doctor and Adric of lying; "Probably got us mixed up with someone else," said the Doctor, later adding: "Funny! I could have sworn we brought the TARDIS." As the Consuls clustered around the platform, the Doctor observed to Adric: "Some sort of security arrangement, I suppose. They all have to be present to call up the old chap." In the second episode, when Tremas realised that Kassia had gone, the Doctor indicated the door through which she had departed and Katura assured him: "It's just her way. Don't upset yourself." The Doctor also remarked to Adric: "There's no such thing as a free lunch." Adric did not open the gate to the Grove with Nyssa's brooch; instead the pair tried to force it open. In Part Three, Luvic had no dialogue in the scene where Kassia told Katura that Seron was dead. When the Doctor's party encountered the Fosters, the Doctor

introduced them to the Ion Bonder and told them to keep their eyes on it while he shot them, after which he commented: "Nimble little weapon. If you like that sort of thing." When Adric suggested lying low at Tremas' quarters, the Doctor replied: "Excellent notion. Nothing like the obvious to mislead and confuse. Besides, Tremas and I have some business to transact there..." Originally, Melkur induced pain in Kassia by shining lights which burnt across her face rather than using the collar. After Adric's scorn to the Doctor on saying "what can't be cured must be endured", the Time Lord cut himself short when commenting in the courtyard: "Yes, very quiet indeed... still, nothing ventured... nothing, nothing..."

New companion

In the final episode, after the installation of Melkur, Katura rounded angrily on the Doctor telling him that he had caused all this: "There were five Consuls before you came." "There soon won't be any – the way he's carrying on," replied the Doctor. "My purpose, Doctor, is to help these people fulfil their destiny. And together we shall achieve that aim," claimed Melkur. "And what would that be?" asked the Doctor, "Enslavement... extermination... conquest?" "Their destiny, Doctor. Not yours – which will be quite different," replied Melkur with menace. After knocking out Neman, the Doctor apologised and took back the Ion Bonder, commenting: "I'm getting rather attached to this."

An initial pre-production planning meeting was held on Thursday 18 September for the various designers to discuss the serial's requirements. Meanwhile, Bidmead's rewrites continued

in the lead-up to recording. On Monday 29 September, the courtyard scene between Nyssa and Adric in Part Two was extended; the gate to the Grove would now be locked, requiring Adric to use Nyssa's brooch to pick the lock.

On Tuesday 30 September, Nathan-Turner indicated that the character of Nyssa might be retained across the Master trilogy into the next series to ease the transition of the new Doctor. Nyssa had been developed in Byrne's original script as a young person that Adric could relate to (her name was a contraction of 'Nerissa', the name of an acquaintance of Byrne's). Originally she was to be extremely sensitive, with powers almost akin to extra-sensory perception. Such an extra character would help to bridge the gap across the Doctor's regeneration even more, and so Byrne was later contacted and asked if it would be possible to retain Nyssa as a new companion (albeit maybe a short-term one). Byrne agreed; copyright on the character remaining with him, meaning that he received a small payment from every episode featuring Nyssa, and received a percentage of any merchandise featuring the character. Another new companion called Tegan had in fact been created as far back as the summer, appearing in a version of the *Doctor Who* Writers' Guide issued on Monday 11 August. Bidmead looked upon the sudden retention of Nyssa as a new companion by Nathan-Turner as an indication of crisis of confidence by the producer, whereas Nathan-Turner commented that although he felt that two companions was the ideal format he wanted to experiment with three – reflecting the original line-up of Susan, Ian and Barbara; he also felt

Connections: Homing in

▶ The Doctor uses his TARDIS homing device in an attempt to locate his ship in the Traken Grove. This useful gadget was introduced in *Full Circle* [1980 – see Volume 32].



Connections: Analyse this

► Adric suggests carrying out a “Fourier analysis” on the energy emissions. French mathematician Joseph Fourier (1768–1830) developed this method of analysing the way general functions may be represented by sums of simpler trigonometric functions, which could be used in the analysis

of wave harmonic functions. Obviously,



that this would allow more split narratives.

The part of Katura, the older female Consul, was offered to veteran actress Mary Morris, star of *A for Andromeda*, on Wednesday 1 October; when she declined it was offered to Betty Hardy on Monday 13 October. The part of Katura eventually went to Margot van der Burgh, who had played Cameca in *The Aztecs* [1964 – see Volume 2].

Philip Locke, who had appeared in ATV’s *Anthony and Cleopatra*, was asked to play Seron, but

declined. Seron was played instead by *Doctor Who* veteran John Woodnutt, who had previously appeared as Hibbert in *Spearhead from Space* [1970 – see Volume 15], as the Draconian Emperor in *Frontier in Space* [1973 – see Volume 19] and as both Broton and the Duke of Forgill in *Terror of the Zygons* [1975 – see Volume 23]; he had also been directed by John Black in Granada’s *Crown Court* the previous year. Other cast members with *Doctor Who* experience included Denis Carey, who played the Keeper of Traken himself, and Geoffrey Beevers, who was to play the dying Master. Carey had been Professor Chronotis in the aborted *Shada* one year earlier, whereas Beevers – the husband of actress Caroline John, who had played companion Liz Shaw – had been Private Johnson in Episode 7 of *The Ambassadors of Death* [1970 – see Volume 15] 10 years earlier and was now hired by Black primarily for his vocal skills.

The rewrites continued on Friday 3 October when the goodbye scene in the Sanctum at the end of Part Four was

lengthened, as was the subsequent scene in the TARDIS console room in which the Doctor still referred to the Master as Melkur. Also rewritten was the final scene of all where the Master took over Tremas, commenting: “So... a physical body at last...”, creating ‘the dapper bearded character of the Master’. This also added Nyssa coming back into the chamber.

On Tuesday 7 October, the intended début serial for the new Doctor, *Project 4G* by John Flanagan and Andrew McCulloch, was commissioned; it was to retain the character of Nyssa. Sutton was therefore contracted again on Thursday 9 October for an option on a further 12 episodes up to June 1981, and a possible option of another 16 of 20 (later reduced to 16 of 18 episodes) up to December 1981. The actress had costume fittings for her new character on Monday 13 and Thursday 30 October.

Rehearsals began on Saturday 25 October, two days after Janet Fielding



had been announced as joining the show as Tegan – and the day after news of Tom Baker's departure from the show had been leaked. Baker and Matthew Waterhouse had a four-week break since the completion of *Warriors' Gate*, during which time Waterhouse's hair had grown sufficiently for him to no longer have to wear a wig as Adric. The young actor had appeared on *Top of the Pops* to promote the *Doctor Who* theme single on Monday 20 October and on the first day of rehearsals made a live appearance on *Multi-Coloured Swap Shop* and did an interview with BBC Radio Cymru promoting his début that evening as Adric.

Feeling tired and unwell, Baker now seemed rather distracted and detached from the series. Sutton found him rather unpredictable, and was annoyed when he referred to her as "Miss Basingstoke"; she did however enjoy working with John Black. Black realised that as a new director on the show, he was not strong enough to

stand up to the star and generally avoided any potential conflict. Waterhouse was delighted to have Sutton join the show, regarding her as experienced and level-headed; he also enjoyed working with John Black and admired the scripts for the serial.

Baker was, however, in a marginally better mood than of late and was slowly accepting Waterhouse's presence on the series. He was very welcoming to Anthony Ainley; Ainley's half-brother, Richard Ainley, had been Baker's drama teacher and the actor had lodged with him for a while as the two were good friends.

To explain why Luvic said less than the other Consuls, Robin Soans suggested that maybe the character had a stammer and rehearsed in this manner after agreeing this performance element with John Black. However, at the producer's run John Nathan-Turner asked for the stammer to be dropped.

Rehearsals and rewrites

During rehearsals at Acton, rewrites continued; on Tuesday 28 October, Part Two's sequences with the Doctor, Tremas and Adric in the courtyard were extended.

In the revised *Doctor Who* Writers' Guide issued on Thursday 30 October, Bidmead had fleshed out a page of notes, which he had requested from Byrne, on Nyssa, whose age was given as 18. Her character would be a useful adjunct to Adric's impulsiveness and Tegan's fiery spirit, and she would have an abiding belief in the essential goodness of everything (such as her belief that the Master is still the father she loves in *Logopolis* 1981 – see page 110). The Drama Early Warning Synopsis on the serial was issued on Friday 31 October. ■

Left:

Adric meets new friend Nyssa.



Production

Following the announcement of Peter Davison's casting as the Doctor on Tuesday 4 November, *The Keeper of Traken's* first recording block took place in studio TC6 at BBC Television Centre from Wednesday 5 to Friday 7 November, with recording on the evening of the first day and afternoons and evenings of the remaining two days. Afternoon sessions ran from 2.30pm to 5.15pm, with evening sessions from 7.30pm to 10pm.

In the piece *Journey to the Unknown* in the *Daily Mirror* on Wednesday 5 November, William Marshall chatted to Tom Baker about his new ventures, including a version of *The Hound of the Baskervilles* in which he was to star as Sherlock Holmes; this would be a BBC1 serialisation to be produced by Barry Letts and entered production in February 1982.

Extended contract

One of the issues which the production team had to carefully work around over the next few years was the issue of Anthony Ainley's toupee. The actor had taken to wearing a hairpiece, but denied that this was the case – an issue which became problematic when he was required to have extensive make-up, including wigs such as those required for his role as Tremas.

During the first day's supper break on Wednesday 5, John Nathan-Turner informed Sarah Sutton that the option on her extended contract was being taken out, and she was now one of the regular cast –

this was formally confirmed on Monday 10. Since all Traken women were meant to have tightly curled hair, Sutton found that her performance days as Nyssa would start with her naturally straight hair being put in curlers for some time beforehand.

Recording began with the scenes in the courtyard outside the Grove. Throughout the serial, the Melkur statue was operated by extra Graham Cole; its eyes were illuminated by a power cable which trailed behind it out of sight. The moulded plastic Melkur statue costume was a collaboration between Tony Burrough and Amy Roberts, and was designed along the lines of a 1913 bronze statue by Italian sculptor Umberto Boccioni – *Forme uniche della continuità nello spazio* (*Unique Forms of Continuity in Space*) – which was then on display in the Tate Gallery.

There were problems with the scene in which Kassia had to drag the dead Fosters into hiding in Part Two; one of the extras was too heavy for Sheila Ruskin to move. Also recorded was some dialogue from Margot van der Burgh which Adric would

Right:
Kassia is
under Melkur's
influence.



**Above:**

Luvic looks into the face of destiny...

later hear from inside the Grove when those scenes were recorded the next day.

After the courtyard, work shifted to the TARDIS console room for the rest of the evening, recording all the scenes for Parts One and Four in sequence. The opening scenes in which the Keeper appeared and vanished required recording breaks with a locked-off camera to move Denis Carey (who wore time-consuming make-up with a large, bald latex head and long fingernails) and his chair on, off and around the set. The narration over the scanner scenes was then recorded by Carey, along with shots of the empty blue Colour Separation Overlay (CSO) scanner into which images would later be inserted.

Recording on Thursday 6 comprised all the scenes in the Grove, generally recorded in order. The scene of Kassia on her wedding night was done first, allowing Ruskin to change out of the wedding gown. Geoffrey Beevers provided the off-screen voice of the 'Old Master' (as the recording schedule referred to him). The

direction locator was made from a desk thermometer. A plan to use CSO to cause the TARDIS to vanish in Part One was abandoned and replaced by a simple video edit, with a red video effect added later. Several shots were recorded using a high-angle Mole crane camera, showing scenes to be played back on the screens of the Master's TARDIS from Melkur's point of view. Ruskin also wore a necklet which glowed red, reflecting coloured light off Front Axial Projection material. During camera rehearsals, BBC photographers took publicity shots, concentrating on Sarah Sutton as the new companion.

After the Part Two scene of Adric meeting the Doctor and Tremas, a recording break was scheduled and the CSO model shot of the TARDIS spinning in space in Part One was recorded – mixing the TARDIS model with images of the Traken planetary system and a starscape. Recording in the Grove then continued up to Kassia's attack on Tremas at the end of Part Two, whereupon Ruskin went to

Connections: Second law

- The Doctor makes reference to the Second Law of Thermodynamics which states that the total entropy of an isolated system can only increase over time.



make-up to have a special mascara added to her eyelids. In the meantime, a CSO shot of Melkur arriving on Traken was recorded for Part One. Ruskin returned to the set to act out the attack with her eyes closed, allowing the make-up to pick up the FAP light. The Grove scenes continued, and once

Ruskin had performed all her scenes she underwent another make-up and costume change. For the scenes in Part Three with the wind machine creating the storm, Sutton was embarrassed by remarks which Baker made when her skirt was blown over her head. The final scene recorded that evening was that of Kassia as an 18-year-old, with the Grove set tidied up and the crossfade of Melkur's arrival also recorded.

On Friday 7, recording began with the scenes in Tremas' quarters for Parts Two to Four, with a recording break midway through the scenes in Part Three to reset the room for its appearance post-ransacking. CSO was used for a cutaway shot of Tremas extracting the blueprints of the Source Manipulator from his atmosphere safe (Ainley reached into a strongly lit hole against a CSO background shown over the wall set). The servo shut off device incorporated Davros' data sphere from *Destiny of the Daleks* [1979 – see Volume 30] which visual effects designer Peter Logan had retained. More breaks in recording were scheduled for the scene where Melkur appeared in Part Four, allowing roll-back-and-mix effects for him appearing and vanishing and a cutaway of the plans burning in a dummy prop of Neman's hand.

With the scenes in Tremas' room complete, the set elements were rearranged and redressed to form Seron's more austere



quarters for a single scene in Part Two. The remainder of the evening was then spent on corridor scenes for Parts Three and Four; Burrough had designed the corridor elements so that they could be reconfigured to represent different parts of the palace.

Rehearsals for the second studio recording block began back at the BBC's Acton Rehearsal Rooms on Monday 10 November. On Wednesday 19, the BBC press office issued a statement from Lalla Ward that she and Tom Baker were to marry. John Nathan-Turner offered to call another press conference to get coverage over and done with, but Baker refused – resulting in reporters besieging both Ward's flat and the Acton Rehearsal Rooms



where Baker was working. The story was announced on both *John Craven's Newsround* and the BBC Evening News, and the next day promoted media stories included *Dr Who Finds Time To Wed Lalla!* by Hilary Bonner in *The Sun*. The couple posed for press photographs on Thursday 20.

Second studio block

Sarah Sutton's arrival as a new companion was covered by the *Daily Mail* with their piece *Who's Crowd* on Friday 21 November. The second studio block occupied Studio TC8 at Television Centre from Friday 21 to Sunday 23 November. On the first day, another publicity session was held for Sarah Sutton on the Sanctum set, along with a photocall for Baker and Ainley – the latter still as Tremas. There was also a photo session at Hammersmith Park where Sutton and Waterhouse were joined by Janet Fielding; this prompted newspaper stories the next day such as *Make space for three, Dr Who*

in the *Daily Express* and *Dr Who recruit* (focusing on Sarah Sutton) in *The Times*.

Friday and Saturday were primarily devoted to all the scenes set in the Keeper's Sanctum and the Sanctum antechamber.

On the Friday evening, Nathan-Turner had offered Tom Baker or Peter Davison for BBC1's live *Children in Need* charity telethon broadcast happening that evening. The producer had arranged for the evening recording to be structured to allow Baker to appear on *Children in Need* between 7.30pm and 7.40pm. He was to be joined by Lalla Ward, for whom the *Children in Need* team had asked on Wednesday 19. After the afternoon recording, Nathan-Turner went to Presentation B – the studio being used by the *Children in Need* team – and found there was nobody there. Subsequently, Nathan-Turner was approached in the BBC bar and told that if Baker was to appear, it would have to be at 8pm; this was impossible because of the recording schedule. Furthermore, the production office had also arranged for Davison and his wife Sandra Dickinson to make a personal appearance for the appeal at the Cunard Hotel, and this was not televised at all. The producer later wrote a memo complaining about this situation on Wednesday 26 November.

Recording on Friday commenced with the scenes for Parts One and Two, with recording breaks to position the Keeper in shot and to allow Ruskin to have her eyes made up with FAP material again for the death of Seron in Part Two. During this scene, a shaft of white light was superimposed from another camera as Seron went into rapport with the Keeper. Recording for the day concluded with the first

Left:

The crew helps actor Graham Cole get ready for work as Melkur.

Connections: Kill or cure

► The Doctor's remark that "what can't be cured must be endured" is an old motto which can be found in the seventeenth-century work *The Anatomy of Melancholy* by Robert Burton.



THE KEEPER OF



Above:
The Doctor
and Tremas
discuss tactics.

couple of scenes for Part Three set in the Sanctum with Kassia being appointed Keeper Nominate.

Love in the Tardis was the title of Hilary Bonner's chat with Tom Baker and Lalla Ward in *The Sun* on Saturday 22, with Ward saying that she was selling her Chelsea flat to move in with her new husband. The same day, the couple's interview with Janice Morley appeared in the *Daily Express* under the title *How I fell for Dr Who*. The *Daily Mirror* meanwhile ran the story *Sarah's set to join Dr Who* about the addition of Nyssa to the line-up and 'Dr Who' Recruit was similarly reported by *The Daily Telegraph*.

Saturday 22 began with the final scene of Part Three in which Kassia vanishes from the glass chamber to be replaced with Melkur, after which the rest of the scenes in the Keeper's Sanctum were recorded for Part Four. For the scene in which Melkur attempted to make Tremas shoot himself, a fine wire was attached to the gun to yank it suddenly from Ainley's hand on cue. In the climactic scenes, a vortex machine of water containing polystyrene chips had been prepared by Peter Logan, and would, on

cue, inlay a tornado effect into the scene as the wind whipped through the Sanctum. Unfortunately, the machine broke down shortly before recording and there was no time available to effect repairs. Wind machines were used and some panels were rigged to explode. After this, two scenes set in the Sanctum antechamber for Part Three were recorded, along with the Doctor and Tremas entering the Sanctum in Part Four. The final scene was recorded next, Ainley's final scene for the day as Tremas and the first to feature Beevers as the Master. Only the first half of the scene was recorded, after which Ainley went to undergo a make-up change.

Remount

The Master's costume from *The Deadly Assassin* was found in a props box in a Brentford warehouse where it was about to be junked. The mask was reworked for Beevers to wear, removing the static eyes and so give more expression to the performance, but the make-up still took two hours. The TARDIS grandfather clock was the same as the one seen at the

end of *The Deadly Assassin*, but its interior was rebuilt to allow Beevers to emerge and Ainley to enter.

While Ainley was being made up, the remaining scenes in the Sanctum antechamber and the Keeper's Sanctum for Part Three which did not require Tremas were recorded, with Ainley then returning as the new Master to record the end of the locked-off regeneration shot from earlier on. As the Master, Ainley wore a false beard and moustache, and donned Roberts' new costume for the villain; a two-piece suit in black mock-velvet, vaguely based on the Traken design, with gold brocade around the collar.

The final studio day, Sunday 23, was set aside for all the scenes in the service vault for Parts Two and Four, the scenes in the head of Melkur (ie, the Master's

TARDIS) for the last three episodes and the scenes set in the cell for Part Three. Unfortunately, a lightning 'mini-strike' was called, and no recording was possible. The strike was called because the electricians walked out over not being able to park their cars at Television Centre on a Sunday. Nathan-Turner made frantic telephone calls to track down the head of programme planning – who was out shopping – and get him to agree to a remount on the serial while the cast were still available.

In the midst of the filming for the following serial, *Logopolis*, a studio day was found for the remount of *The Keeper of Traken*. This took place in Studio TC6 on Wednesday 17 December (some of the crew were slightly different to the earlier recordings). Baker, Ainley, Waterhouse and Sutton returned to Television Centre for a single day to record the serial's outstanding sequences, while Beevers was released from work on Thames Television's serial *The Brack Report* for the remount. Some of the model effects shots for Part One were also re-recorded on this day. The scenes in the head of Melkur made use of two colour monitors, onto which all the point-of-view shots already recorded were played back. This set incorporated TARDIS roundels on a black wall, and one of the walls was a lightweight dummy for the Doctor to jump through and make his escape as the Master's controls blow up. ■

Left:
The Master
revealed!



PRODUCTION

Wed 5 Nov 80 Television Centre Studio 6: Courtyard, TARDIS

Thu 6 Nov 80 Television Centre Studio 6: Grove, Model sequences

Fri 7 Nov 80 Television Centre Studio 6: Tremas' Quarters, Seron's Quarters, Corridor

Fri 21 Nov 80 Television Centre Studio 8: Keeper's Sanctum for Parts One to Three, Sanctum Antechamber for Part Two, Service Vault for Part Two

Sat 22 Nov 80 Television Centre Studio 8: Keeper's Sanctum for Parts Three/Four, Sanctum Antechamber for Parts Three/Four

Sun 23 Nov 80 Television Centre Studio 8: Abandoned session – Service Vault, The Head of Melkur, Cell, Corridor

Wed 17 Dec 80 Television Centre Studio 6: Service Vault for Parts Two/Four, The Head of Melkur, Cell, Corridor

Post-production

A gallery-only day to add video effects was held on Wednesday 26 November. The same day, another photocall for the three new companions on the show – Matthew Waterhouse, Sarah Sutton and Janet Fielding – was held.

Editing was scheduled to take place on Saturday 29 and Sunday 30 November, Thursday 4 and Friday 5 December, and on Thursday 1 January 1981. A pre-gallery day was held on Friday 2 January before the final gallery day of Tuesday 6.

Various scenes were cut to make the episodes fit their 25-minute slots. Part One lost the start of the second TARDIS scene in which the Doctor was trying to prop up his wobbling hatstand and talking of placing books under all its legs, while Adric studied the console and commented that they had gone into orbit. The end of another TARDIS scene was trimmed to remove Adric complaining that the Time Logs didn't have an index; "Life doesn't have an index," remarked the Doctor. The Doctor's references to Capability Brown as he and Adric survey the overgrown grove on the TARDIS scanner were also deleted. After the Doctor and Adric looked at Melkur, the Doctor attempted to send Adric back to the TARDIS to read the Time Logs, but when the Doctor was unable to open the gate from the Grove on his own, he allowed the boy to come with him.

In Part Two, the scene where the Consuls discussed the strangers originally began with Katura saying: "I hope the visitors are clear as to the terms of their bond to Consul Tremas?" (this is what Luvic commented was "a very serious matter").

After the Doctor and Adric departed for breakfast with Tremas, Kassia was to be shown dragging the Foster's body across the Grove. Following Adric's request for something to write with, he explained to Nyssa: "I think I might just know what these emissions are." After Kassia begged Melkur to spare her husband there was an extra scene in the courtyard where Nyssa and Adric watched the Fosters near the door to the Grove. Nyssa said that she would not be able to get Adric in, explaining: "The Keeper appointed me to tend Melkur. But since these superstitions and rumours the Fosters watch on the gate. I would not be allowed to take you in." Adric asked if there was another way in, and when Nyssa replied that there was but they needed her father's help, he determined that they would have to use the main gate. There was then a short scene of the Doctor and Tremas approaching the Sanctum and Tremas using his consular ring to open the door. After Nyssa was

Right:

"You have served me well, Kassia."



bustled away by Katura and Luvic, Adric looked at the Grove and said to himself: "I'm not going to let a few old weeds frighten me. Anyway, the Doctor's here... somewhere." The start of the next scene in Seron's quarters was then trimmed to omit Kassia, Katura and Luvic collecting Seron who decreed: "Let us proceed."

Third composer

In Part Three, after Kassia sent Nyssa from the Grove, the Keeper Nominate sank to her knees, sobbing.

Part Four lost several short scenes. A sequence of the Doctor and the Consuls being marched out of the Sanctum across the courtyard was cut, eliminating establishing dialogue in which Tremas told the Doctor about the Ultimate Sanction, a way in which the Consuls had the authority to cancel the existence of an unfit Keeper. However, as they neared his room, Tremas explained that they would need all five rings and the consent of the Keeper. Also dropped was a brief scene of the Doctor and Tremas clearing the residential quarter to reach the courtyard, and Neman finding one of the Fosters stunned moments earlier by the Doctor in a doorway off a corridor. A short scene of Adric and Nyssa taking the servo shut-off through the Grove was also cut.

A second gallery-only day was held in TC6 on Tuesday 6 January 1981 to complete the serial. On the finished episodes (and in *Radio Times*), Beevers was credited as Melkur to keep the return of the Master a surprise. In the final edit, the last shots of Part One were not those used in the reprise for Part Two. A first edit of Part Two was broadcast, with second edits of the other instalments.

Although it had been planned that Peter Howell and Paddy Kingsland would



Above: Nyssa's future lies beyond Traken.

score the entirety of the 1980/1 series between them, recordings had caught up with transmission and a third composer from the BBC Radiophonic Workshop was needed. As such, when the Workshop scheduled *The Keeper of Traken* for work from September, there was no composer assigned to provide incidental music; Dick Mills was pencilled in as usual to create the sound effects.

Brian Hodgson, the head of the Workshop, recommended Roger Limb to John Nathan-Turner, who was reluctant to have a new composer join the show at this juncture. Limb had initially joined the Workshop in 1972 after studying music at university, teaching music, playing in a jazz group, being a television announcer and working as a studio manager with BBC Belfast, BBC Birmingham and the Overseas Service. It was Kingsland who had told Limb about the opportunity to join the Workshop. Limb created about 31 minutes of music for the serial during December 1980 and January 1981. ■

Publicity

Right:

Sarah Sutton appears on *Multi-Coloured Swap Shop* to promote the serial.



1981 entitled *Fairy Sarah Joins The Doctor*. Alongside a photograph of Nyssa, the piece introduced Sarah Sutton as a new regular cast member and explained the nickname her 'Midsummer Night's Dream' Traken costume had earned her. Another shot of Sutton accompanied the programme listing in the magazine for the final episode three weeks later.

Below:

Nyssa is threatened by her wicked stepmother.



» In publicity for the series, John Nathan-Turner aimed to keep the return of the Master as a surprise; generally, the return of old enemies tended to be reported widely in the fan press and via the *Doctor Who* Appreciation Society. "I have attempted to keep surprises from the fans and the Appreciation Society," explained the producer in *First Volume* 1 No 1 (summer 1981), "I think that no matter how great a fan you are, knowing the plot and what is going to happen in every episode before it goes out, ultimately destroys some of the enjoyment of the programme."

» The broadcast of *The Keeper of Traken* was heralded by a *Back Page* feature in *Radio Times* on Thursday 29 January

» On the morning of Saturday 31 January, Sutton also appeared on *Multi-Coloured Swap Shop*, having completed work on *Logopolis* a week earlier. She chatted to several viewers about *Doctor Who* and *The Moon Stallion*, and then pre-empted the Master's return by setting a swap question about which Time Lord had a weapon that could reduce a person to the size of a doll. The prizes she donated included Romana's sonic screwdriver from *The Horns of Nimon* [1979/80 – see Volume 31], a segment of the Key to Time signed by Baker, and the servo shut-off prop from *The Keeper of Traken*. After this, an extract of Nyssa with Neman and Adric from Part Two of the serial was shown (Nyssa only had one line of dialogue in that evening's Part One). On the same edition, Mat Irvine also appeared, discussing television special effects

with an emphasis on the explosion of the gateway in *Warriors' Gate* Part Four.

- ▶ A one-minute trailer for the serial featuring scenes from Part One was also screened to promote the new story.
- ▶ The launch of the Council for Social Democracy on Sunday 25 January

1981 – formed by leading figures who broke away from the Labour Party because of their concerns about the far left – provided the subject for Nicholas Garland's cartoon in *The Spectator* on Saturday 31 January; this depicted David Owen, Shirley Williams and Bill Rodgers as the Doctor, his companion and K9 facing a Dalek in the form of Tony Benn.

Broadcast



Left:
Adric deep
in thought.

- ▶ *The Keeper of Traken* was broadcast at 5.10pm on BBC1 on four consecutive Saturdays from 31 January 1981. The closing credits for Part Three carried a continuity announcement promoting the *Doctor Who Experience* at Madame Tussauds and the BBC Records theme single.
- ▶ Although ratings for the serial were lower than those for *Warriors' Gate*, they were still higher than for the episodes transmitted before Christmas. The Reaction Index for Part Four was also reasonable, although only Part One was in the top 100 programmes for the week.
- ▶ *Search for a Star* was only networked opposite Part One. From the following week, the serial started five minutes into a new game show from LWT, *Punchlines!*, which was to prove extremely popular, with ratings of up to 15 million.



Above:
The Doctor and Melkur have a quick game of musical statues.

► The day after the broadcast of Part Four, BBC News carried a bulletin about the death from cancer of Ron Grainer who had composed the *Doctor Who* theme tune in 1963.

► The serial was purchased by New Zealand and North America in 1981, Australia in 1982 and Canada in 1984. When *The Keeper of Traken* was offered in a second wave of overseas sales around 1986, it was taken by the United Arab Emirates and Saudi Arabia.

Right:
Consuls Luvic and Katura.

► To help lead the 1982 series, *Full Circle*, *The Keeper of Traken* and *Logopolis* were selected for repeats during 1981 to reintroduce Adric, Nyssa and Tegan. *The Keeper of Traken* was given early evening screenings on BBC1 from Monday 10 to Thursday 13 August 1981, except by BBC Cymru, which showed repeats of *Dad's Army* and *The Good Life* or other regional programming.

► The serial was shown in episodic and compilation form on UK Gold from June 1994 and by the Horror Channel from November 2014.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 31 January 1981	5.10pm-5.35pm	BBC1	24'05"	7.6M (72nd)	-
Part Two	Saturday 7 February 1981	5.10pm-5.35pm	BBC1	24'50"	6.1M (106th)	-
Part Three	Saturday 14 February 1981	5.10pm-5.35pm	BBC1	23'49"	5.2M (112th)	-
Part Four	Saturday 21 February 1981	5.10pm-5.35pm	BBC1	25'11"	6.1M (103rd)	63

REPEAT TRANSMISSION

Part One	Monday 10 August 1981	6.30pm-6.55pm	BBC1	24'05"	5.2M (71st)	-
Part Two	Tuesday 11 August 1981	6.20pm-6.45pm	BBC1	24'50"	4.4M (93rd)	-
Part Three	Wednesday 12 August 1981	6.30pm-6.55pm	BBC1	23'49"	5.2M (71st)	-
Part Four	Thursday 13 August 1981	6.20pm-6.45pm	BBC1	25'11"	5.0M (74th)	-

*not BBC Cymru

Merchandise

The serial was novelised by Terrance Dicks, who delivered a concise adaptation of the teleplay with some of the cut scenes left intact. *Doctor Who and the Keeper of Traken* was published simultaneously in paperback by Target and in hardback by the parent company WH Allen in May 1982, with a cover featuring Melkur and Nyssa painted by Andrew Skilleter. The book formed part of *The First Doctor Who Gift Set* from Target later the same year, and was later numbered Book No 37 in the Target library. The book was reissued in June 1993 as *Doctor Who – The Keeper of Traken*



with a new cover by Alister Pearson. The novelisation was included in the ninth and final *The Doctor Who Gift Set* from WH Allen in 1986.

The Keeper of Traken was released on BBC Video in June 1993. The serial was later released on BBC DVD as part of the *New Beginnings* box set in January 2007. The extras for the serial were:

- ▶ **Commentary** with actors Anthony Ainley, Matthew Waterhouse and Sarah Sutton, plus writer Johnny Byrne
- ▶ **Being Nice to Each Other: Making The**

Keeper of Traken – making-of documentary – featuring Christopher H Bidmead, Johnny Byrne, John Black, Sarah Sutton, Sheila Ruskin, Geoffrey Beevers

- ▶ **The Return of the Master** – realising the return of the Doctor's arch-adversary – featuring Christopher H Bidmead, Geoffrey Beevers, John Black

Above: Andrew Skilleter's cover for the VHS release.

Left: Novelisation covers by Andrew Skilleter and Alister Pearson.

Right:

Clayton Hickman's cover for the DVD release.



▶ **Sarah Sutton on Swap Shop** – broadcast

Saturday 31 January 1981

▶ **Trailers and continuity**

▶ **Photo Gallery**

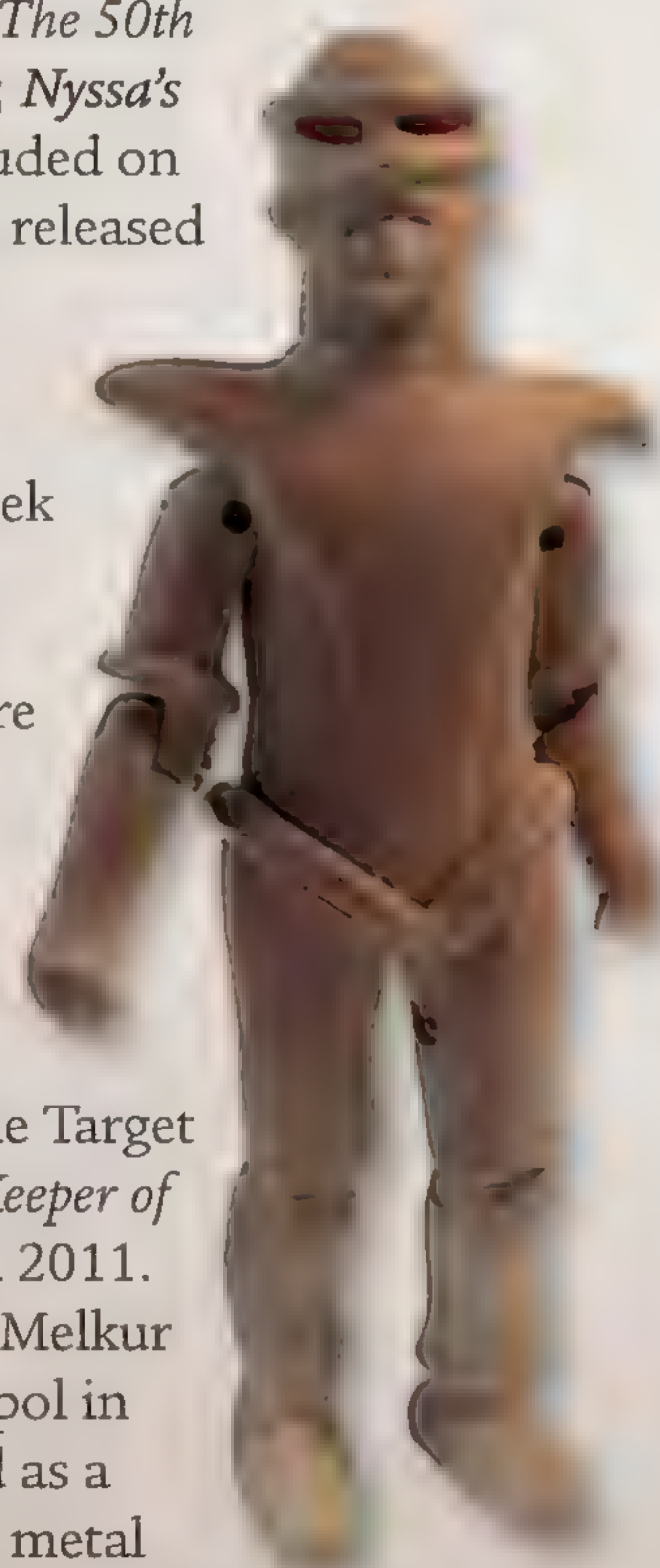
▶ **Easter Egg:** Dedication to Anthony Ainley

In August 2011, issue 69 of GE Fabbri's *Doctor Who – DVD Files* featured *The Keeper of Traken*.

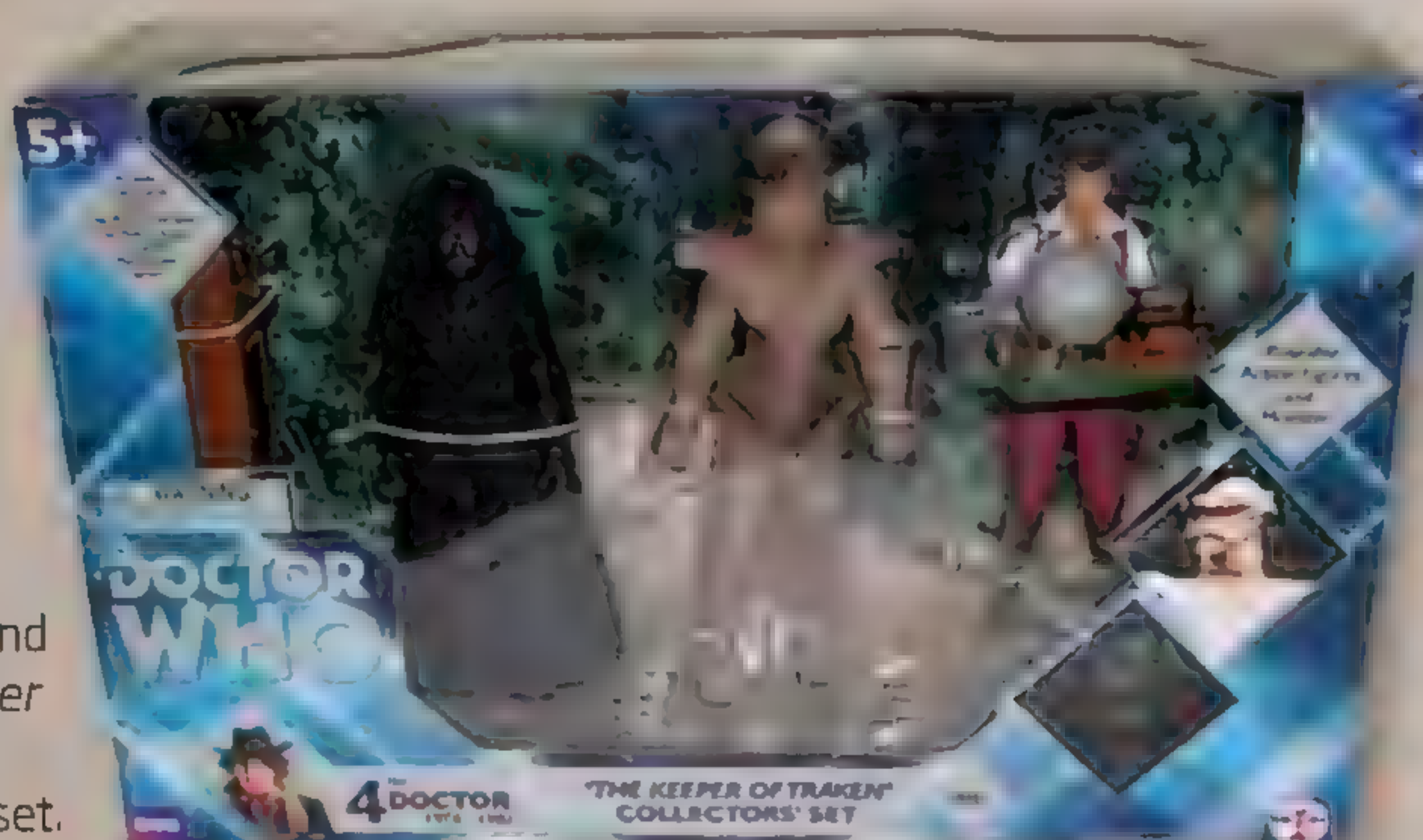
Sound effects from the serial were issued by BBC Records on *Sci-fi Sound Effects No.26* in 1981 (being *Alarm* and *Electronic Storm*). This was reissued on CD as *Essential Science Fiction Sound Effects Vol 1* in 1991 and under its original title by AudioGO in April 2013.

Far right:

Character Options' figure of Melkur.

**Right:**

Underground Toys' *Keeper of Traken* collectors' set.



Three tracks of music were released on the LP and cassette *Doctor Who – The Music* in February 1983: *Nyssa's Theme* and *Kassia's Wedding Music* from Part One and *The Threat of Melkur* from Part Three. These tracks also appeared on the CD *Doctor Who – Earthshock* released by Silva Screen in December 1992 and *The Best of Doctor Who: Volume 1 – The Five Doctors* released by Silva America in June 1993. In September/November 2014, these tracks were included on the 11-disc edition of Silva Screen's *Doctor Who: The 50th Anniversary Collection*; *Nyssa's Theme* had been included on the four-disc version released in December 2013.

A stamp cover for *The Keeper of Traken* which featured a Dalek stamp was issued by the Stamp Centre in May 2002. There were a limited number of 1,000 covers signed by Matthew Waterhouse. A4 prints of Andrew Skilleter's cover to the Target novelisation of *The Keeper of Traken* were issued in 2011.

A jointed figure of Melkur was produced by Dapol in 1999, and was issued as a Harlequin miniature metal model in October 1999 and as a 35mm miniature by Alecto in 2001. A *Keeper of Traken* collectors' set of action figures was available from Underground Toys USA in December 2011. The set included figures of the Fourth Doctor in a waistcoat, the Master Decayed, the Melkur Statue, the Master's TARDIS as a grandfather clock and a Source Manipulator Sphere accessory. ■

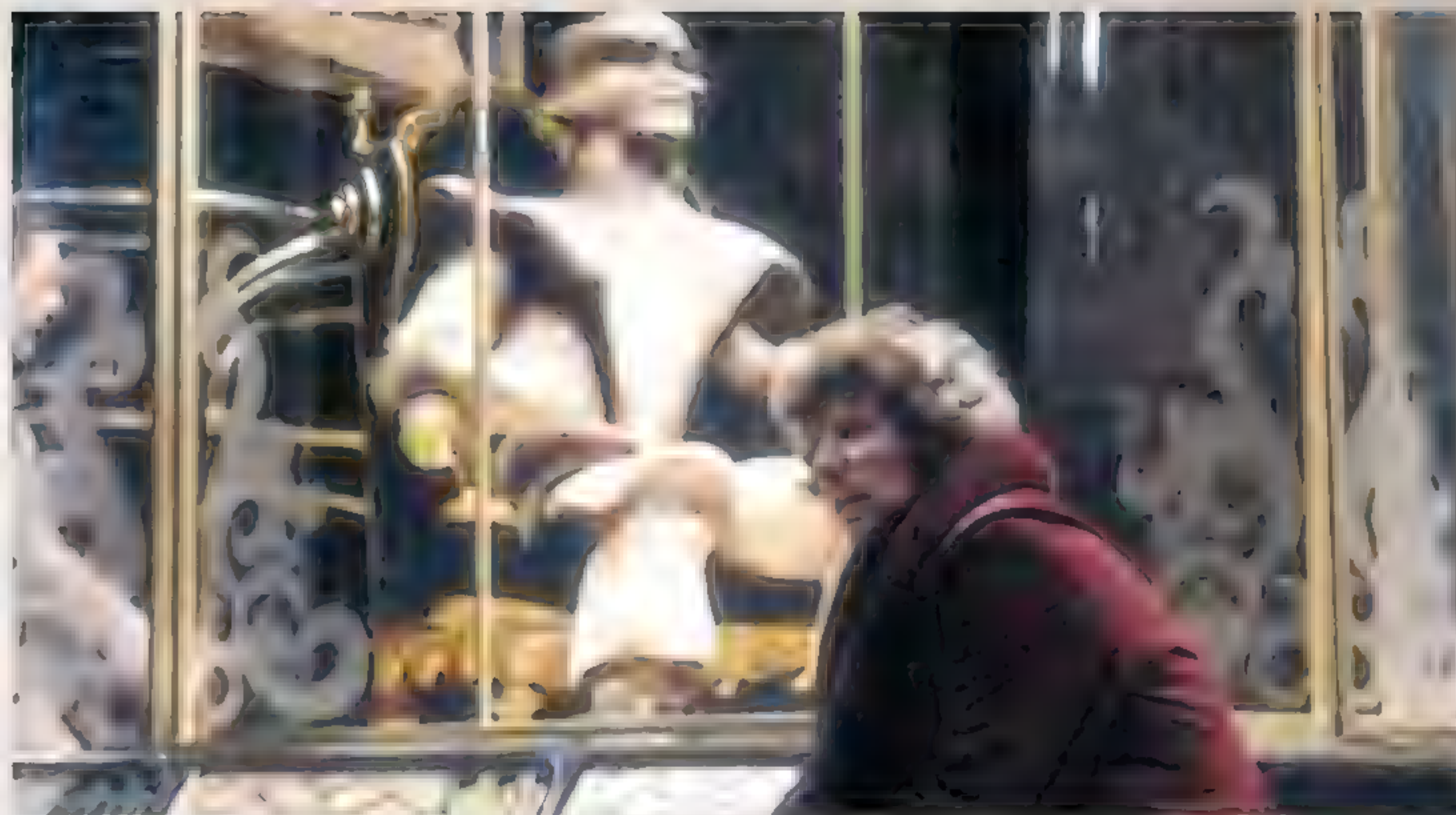
Cast and credits

CAST

Tom Baker..... Doctor Who
Matthew Waterhouse..... Adric
 with
Anthony Ainley..... Tremas
Sheila Ruskin..... Kassia
Denis Carey..... The Keeper [1-2]
John Woodnutt..... Seron [1-2]
Sarah Sutton..... Nyssa
Margot van der Burgh..... Katura
Robin Soans..... Luvic
Roland Oliver..... Neman
Liam Prendergast..... Foster [3]
Philip Bloomfield..... Foster [4]
Geoffrey Beevers..... Melkur

UNCREDITED

Michael Gordon-Browne, Mark Midler, Pat Judge, Jim Morriss, Bernie Lawrence, Donald Groves, Barry Summerford, Pat Gorman, Stuart Myers, Tony Snell, Ralph Morse, Doug Roe, Maurice Connor, Fred Reford, Colin Thomas..... Fosters
Graham Cole..... Melkur
Margaret Leggett, Mary Rennie, Anne Higgins, Jill Goldston, Mary Eveleigh, Joy Burnett, David Enyon, Colin Cook, Steve Whymant, John Tucker, Fred Reford, Donald Groves, Eileen Brady, Barbara Bermel, Liz Adams, Sheila Vivian, Barry Summerford..... Citizens



CREDITS

Written by Johnny Byrne
 Incidental Music: Roger Limb
 Special Sound: Dick Mills
 Production Assistant: Alan Wareing
 Production Unit Manager: Angela Smith
 Director's Assistant: Jean Davis
 Assistant Floor Manager: Lynn Richards
 Visual Effects Designer: Peter Logan
 Video Effects: Dave Chapman
 Vision Mixer: Nigel Finnis [uncredited: Carol Johnson on Block 1, Hilary Briegel on remount]
 Technical Manager: Bob Hignett
 Senior Cameraman: Alec Wheal [uncredited for remount: Roger Fenner]
 Videotape Editor: Rod Waldron
 Lighting: Don Babbage
 Sound: John Holmes [uncredited for remount: Alan Fogg]
 Costume Designer: Amy Roberts
 Make-up Artist: Norma Hill
 Script Editor: Christopher H Bidmead
 Title Sequence: Sid Sutton
 Designer: Tony Burrough
 Executive Producer: Barry Letts
 Producer: John Nathan-Turner
 Director: John Black
 BBC © 1980

Above:

Has the Doctor guessed the truth behind Melkur?

Left:

Seron, played by *Doctor Who* veteran John Woodnutt.



Profile

GEOFFREY BEEVERS

The Master/Melkur

Born Geoffrey Michael Beevers in 1941 in Chichester, Sussex, after graduating in modern history from Oxford University he studied acting at LAMDA. Reviewing student productions in 1964, *The Stage* wrote: "It will be surprising if a good deal is not heard in the future of Geoffrey Beevers."

On graduating, he joined a children's touring theatre group then found Rep work with Newcastle Playhouse in 1967/8, including a production of *A Christmas Carol* starring Peter Pratt – later the Master in *The Deadly Assassin* [1976 – see Volume 26]. Beevers played the eponymous *Dr Knock* while with Worcester Rep at The Swan in 1968, appearing with Sheila Ruskin. A National Theatre touring company visited Worcester in summer 1968 and it was here he met actress Caroline John.

Below:
Beevers in
The Buddha
of Suburbia
in 1993.



Beevers was next an assistant stage manager at Nottingham Playhouse, then he and John relocated to Ipswich, where he worked at Ipswich Arts Theatre. The couple married in London in June 1970.

His TV début had arrived in 'Godslot' entry *Meeting Point* (21 February 1965) and there was a role in *Thirteen Against Fate* (1966) but his next small screen appearance would be Private Johnson in *Doctor Who* adventure *The Ambassadors of Death* [1970 – see Volume 15], which also featured John as then-companion Liz Shaw.

Subsequent supporting TV roles included *Budgie* (1971), *The Jensen Code* (1973), *General Hospital* (1975), *Public Eye* (1975), sharing a scene with none other than Anthony Ainley in *Within These Walls* (1976), *Coronation Street* (1978) and *The Legend of King Arthur* (1979).

Beevers established himself with BBC Radio's drama Rep, making his début in *Act of Love* (1971). Hundreds of appearances included *Frankie Howerd* (1973), *A Book at Bedtime* (1974), *Softly in the Shadows* (1976) again with John, *The Moonstone* (1979) and *Sherlock Holmes* (1994), also adapting readings for *Story Time* (1972-8).

In 2012 Beevers explained to Paul Spragg the kind of TV character parts he received: "I don't get cast as evil characters... I tend to get cast as bishops and monks or doctors or solicitors, things like that. Respectable people, nice people."

Beevers played kindly clergymen in *Silent Witness* (1997), *Agatha Christie's Pale Horse* (1997), *Goodnight Mr Tom* (1998), *Keeping Mum* (1998), *Dalziel and Pascoe* (2002/2005) and *Reggie Perrin* (2010), among others.

TV roles came in *The Jewel in the Crown* (1984), *A Very British Coup* (1988) and *Anything More Would Be Greedy* (1989), while 1980s TV work included *It Ain't Half Hot Mum* (1980), *The Hitch-Hikers Guide to the Galaxy* (1981), *Stalky and Co* (1982),



Dramarama (1983), *Magnum PI* (1985), *A Very Peculiar Practice* (1986), *Tales of the Unexpected* (1988), *Grange Hill* (1988/9), *The Bill* (1988/1990/1995/2004), *Inspector Morse* (1989) and *Poirot* (1989/2003).

Nineties television proved even busier, with *Lovejoy* (1991), *Van der Valk* (1991), *Taggart* (1992), *Casualty* (1992/1996/2004), *The Darling Buds of May* (1992), *Medics* (1995), *Moll Flanders* (1996), *Dangerfield* (1996), *Jonathan Creek* (1997), *Midsomer Murders* (1998), *Peak Practice* (1998), *Red Dwarf VIII* (1999) and *Shooting the Past* (1999). Since 2000 he has featured in *The Railway Children* (2000), *Doctors* (2003/12), *Holby City* (2008) and *The Tudors* (2009/10).

His theatre career grew, joining Stratford's RSC for *The Comedy of Errors* (1983), *Henry VIII* (1983), *The Devils* (1984),

The Time of Your Life (1984), *Mother Courage* (1984), *A Servant to Two Masters* (1999) and *The Heresy of Love* (2012), also appearing in *Hamlet* (1999/2000) at the Globe.

A long association with his local theatre, Richmond's Orange Tree, saw him act in *Liebestraum* (1972), *The Island* (1977), revivals of *Dr Knock* (1979/1994) and taking the title role in *Uncle Vanya* (1981). He wrote and directed futuristic comedy *Steak and Microchips* (1980) – adapted for radio in 1981 – and adapted George Eliot's *Adam Bede* (1990), *Silas Marner* (1998) and her *Middlemarch* trilogy (2013).

He enjoyed great stage success with *The Audience* (2013, Gielgud Theatre), opposite Helen Mirren's Queen and reprised the role on Broadway in 2015.

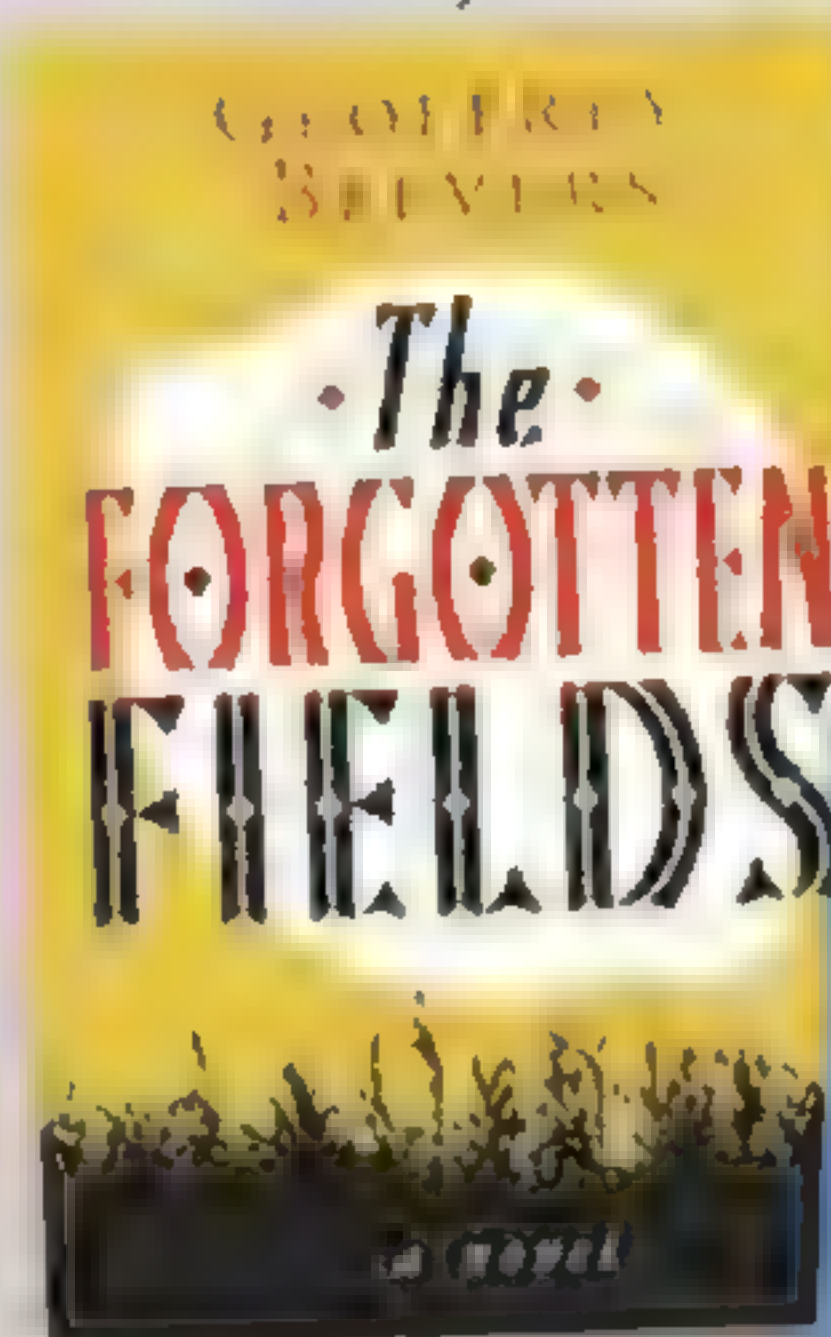
His films include *Victor/Victoria* (1982), *The Edge of Love* (2008), *The Kid* (2010) and *Clash of the Titans* (2010).

Beevers has reprised the Master on audio over a dozen times for Big Finish, beginning with *Dust Breeding* (2001), providing another pairing with his wife Caroline John. Big Finish issued Beevers' own play *Unintelligent Design* (2011) on CD. He has also recorded audiobook readings of several Master novelisations for BBC Audio.

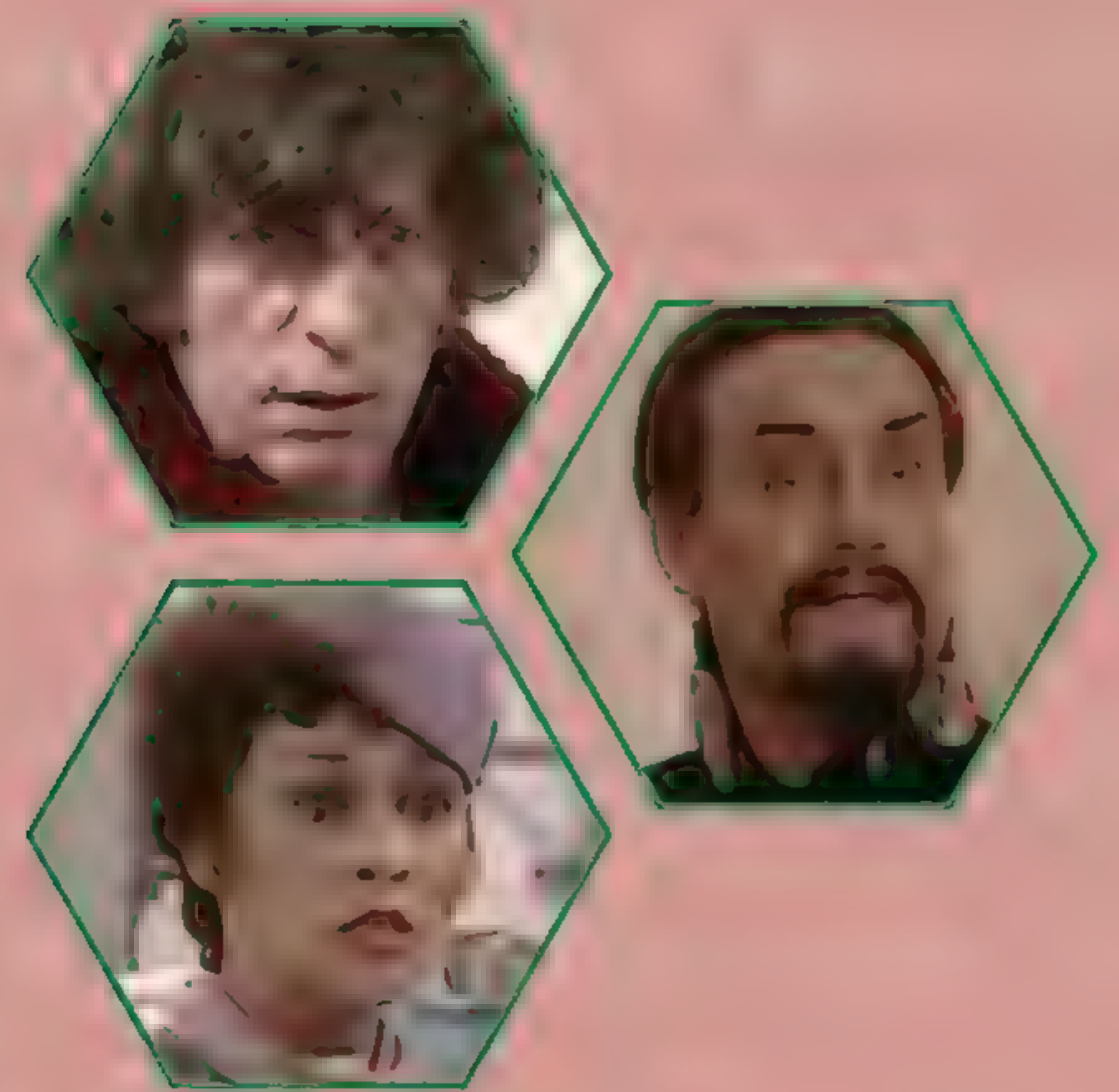
Doctor Who connections brought roles in video productions *Eye of the Beholder* (1995), *The Devil of Winterborne* (1995), *Unnatural Selection* (1996) and *Downtime* (1995).

He has written original novels *The Forgotten Fields* (2014) and *The Progress Road* (2016).

Wife Caroline sadly died in 2012. They had three children; Ben, Thomas and actress Daisy Ashford. ■



Left: Geoffrey Beevers has written two novels.



LOGOPOLIS

▶ STORY 115

It's the end, but the moment has been prepared for... The Doctor has glimpsed his future and must once again save the entire universe from his arch-enemy the Master – knowing he will make the ultimate sacrifice.



Introduction

To borrow the words of the departing Fourth Doctor: "It's the end..." Not just any old end, but a cataclysmic, universe-spanning apocalypse of a nature rarely seen in *Doctor Who* up to that point. The closest we'd got was the impending threat flagged up by the White Guardian. He had sent the Doctor off to recover the Key to Time, which would prevent the universe collapsing into eternal chaos. But even that seems small fry to actually *destroying* the universe.

Having marshalled the scripts for the 1980/1 series, in his role as script editor, writer Christopher H Bidmead chose to raise the stakes when it came to the finale! It set something of a precedent, however. Thereafter there were plenty of such

threats. The engines buried at the heart of Terminus which created the universe in the first place, threatened to destroy it (*Terminus* [1983 – see Volume 37]). In the first four episodes of *The Trial of a Time Lord* [1986 – see Volume 42] we learnt that a black-light explosion might threaten the stability of the entire universe. Since then there have been other schemes of universal destruction including Davros' reality bomb in *Journey's End* [2008 – see Volume 60] and Rassilon's 'Final Sanction' in *The End of Time* [2009/10 – see Volume 62].

Combating such a devastating set of circumstances seems to be a solid justification for the Doctor laying down his life. In *Logopolis*, the Doctor's impending regeneration was even part of the solution. The Watcher – a

'A CATAclySMIC, UNIVERSE-SPANNING
APOCALYPSE OF A NATURE RARELY SEEN
IN DOCTOR WHO UP TO THAT POINT...'

manifestation of the Doctor with knowledge of future events - came to warn the Doctor and offer assistance.

We had seen a similar scenario in the previous regeneration story - *Planet of the Spiders* [1974 - see Volume 21] when we discovered that the lama Cho Je was a 'projection' of the Abbot - a Time Lord from the Doctor's past. In *The Trial of a Time Lord* it was ultimately revealed that court prosecutor the Valeyard was an amalgamation of the darker sides of the Doctor's nature from somewhere between his "twelfth and final incarnation".

Often, when we think of *Logopolis*, we might think of how it makes a concerted effort to incorporate real science into *Doctor Who* - from a society that structures itself like a computer to ruminations on



Left: Davros sought to destroy the universe with a 'reality bomb' in *Journey's End*.

the nature of entropy. But these elements certainly don't restrict the scope of this adventure, which swallowed up entire galaxies and took the universe to the brink of disaster. Equally, it took the concept of regeneration and came up with something beautiful and elegiac. ■

PART ONE

In a lay-by in Barnet, a policeman makes a call from a police box. Then there is a wheezing, groaning sound – and he is dragged inside! [1]

The Doctor and Adric are in the TARDIS' Cloister Room. The Doctor is in a sombre mood.

On Earth, Tegan Jovanka is about to begin her job as an air stewardess. Her aunt Vanessa is giving her a lift. [2]

The Doctor explains to Adric that Earth is the one place where they can find police boxes. He needs to measure one in order for the Logopolitans to repair the TARDIS' chameleon circuit.

Vanessa's car gets a flat and pulls into the lay-by in Barnet. Neither her or Tegan notice the TARDIS materialising next to the police box. [3]

The Doctor rematerialises the TARDIS around the police box, which appears inside the console room.

Tegan discovers Vanessa's spare is flat. They are observed by a ghostly figure. [4]

Adric measures the police box's dimensions. The Doctor explains that the Logopolitans can create solid objects through pure mathematics. Then an alarm sounds, indicating the presence of a gravity bubble. They enter the police box, and find a darkened console room.

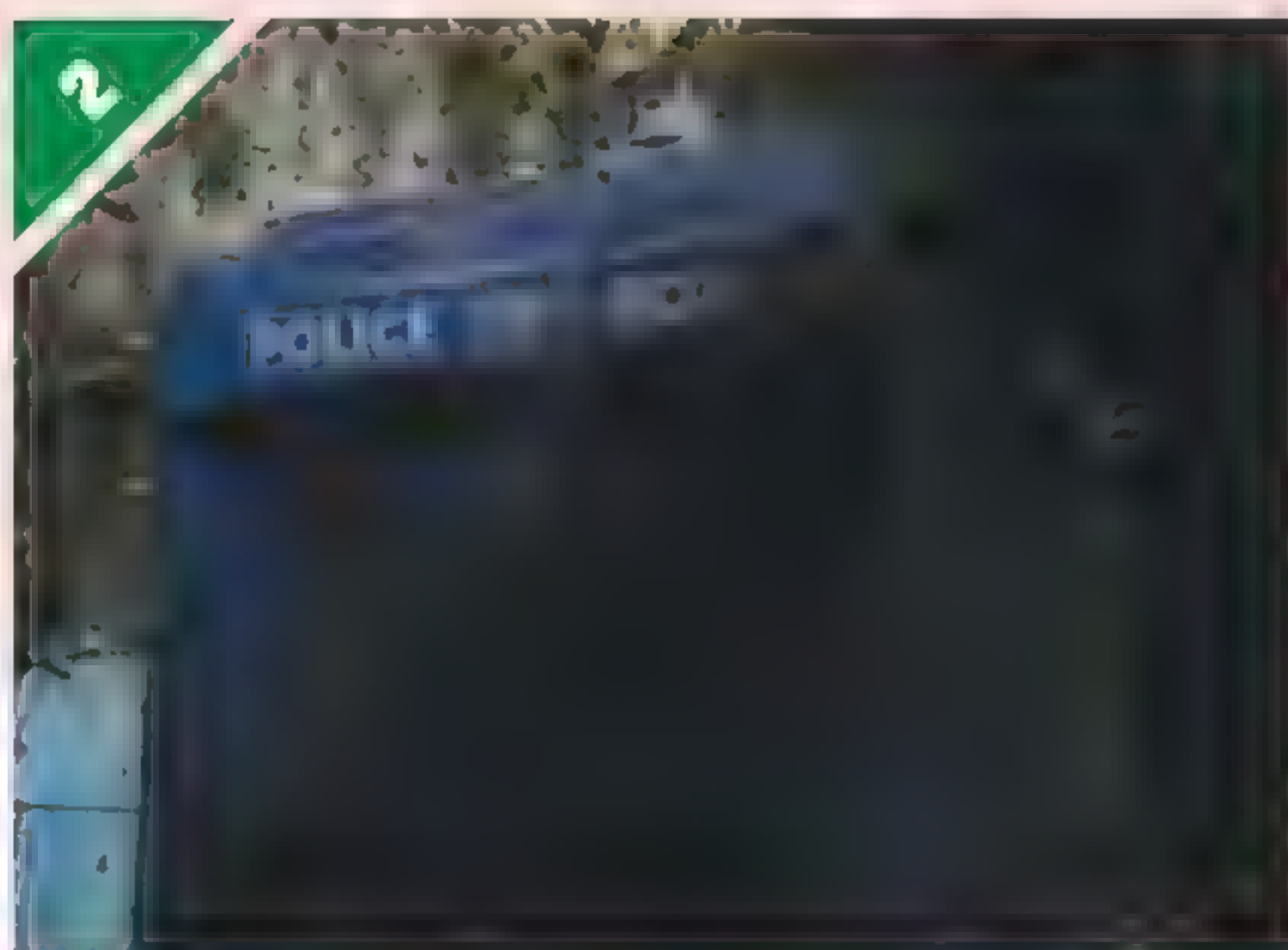
Tegan spots the TARDIS and goes inside. Finding herself alone, she wanders into its depths.

Adric guesses they are in another TARDIS. There's another police box inside this one. They enter it, and find themselves in an even darker console room with another police box. [5]

Vanessa peers inside the TARDIS. Someone attacks her, laughing malevolently.

The Doctor emerges onto the by-pass, where a detective asks them if Vanessa's car belongs to them. Inside it there are the miniaturised forms of Vanessa and a policeman! [6]





PART TWO

Adric creates a diversion and the Doctor and Adric escape into the TARDIS. The police box has now disappeared from the console room. The Doctor is forced to jettison Romana's room in order to make the TARDIS take off. When the detective opens the police box, he finds it empty. [1]

Tegan sees a police box materialise in the Cloister Room. [2]

The Doctor answers the Cloister Bell. It's a message from Traken. Tremas has vanished – and the Doctor suspects the Master has taken over his body. If the Master is on board, they have to flush him out, so the Doctor proposes they materialise underwater!

The TARDIS materialises, and the Doctor and Adric open the door – but it turns out they have landed on a pier. The Doctor sees the ghostly figure on a bridge and speaks to it, [3] then tells Adric they

must go to Logopolis. Then Tegan bursts into the console room demanding to see whoever is in charge.

The TARDIS materialises on the edge of the settlement lined with cells, overlooked by a radio telescope. The Doctor is welcomed to Logopolis by a man called the Monitor. [4] He leads the Doctor, Adric and Tegan to the radio telescope's computer room, known as the central register, a replica of the computer room of the Pharos Project on Earth.

The Master's TARDIS turns into a stone column. It lands in one of the cells and the Master miniaturises its occupant. [5]

The Monitor intones the dimensions of the police box to recreate the TARDIS.

They return to the TARDIS landing site and the Doctor goes inside the time craft. Nyssa appears and explains that she was brought to Logopolis by a friend of the Doctor's.

There is an error in the Logopolitans' computations – and the TARDIS begins to shrink! [6]

PART THREE

The Monitor orders the TARDIS to be taken to the central register. They pass a cell where the Master is hiding: "At last, Doctor. At last I've cut you down to size!"

The Monitor realises the fault must be in the dimensioning routine. Adric volunteers to help him check the external registers. The Logopolitans use two sonic projectors to stabilise the TARDIS.

Adric locates the fault in the machine code, and the Monitor finds the cause – someone is killing Logopolitans! [1]

Wandering through the streets, Nyssa is called away by the man she thinks is her father – the Master. He gives her a bracelet and tells her not to tell anyone that he is there. [2]

The TARDIS is restored and the Doctor emerges. He resolves to stop the Master.

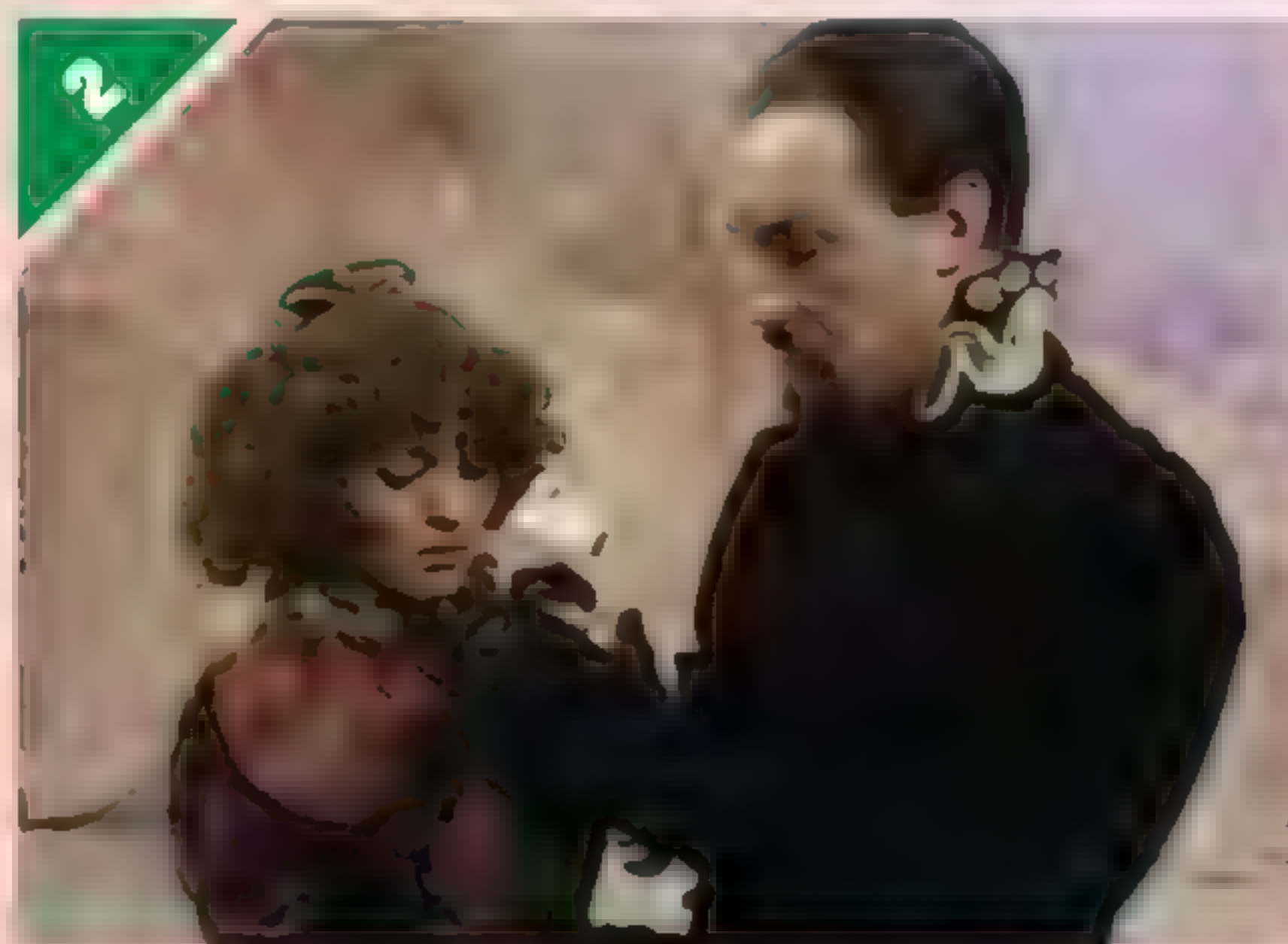
The Master makes his way through the registry, murdering Logopolitans. [3]

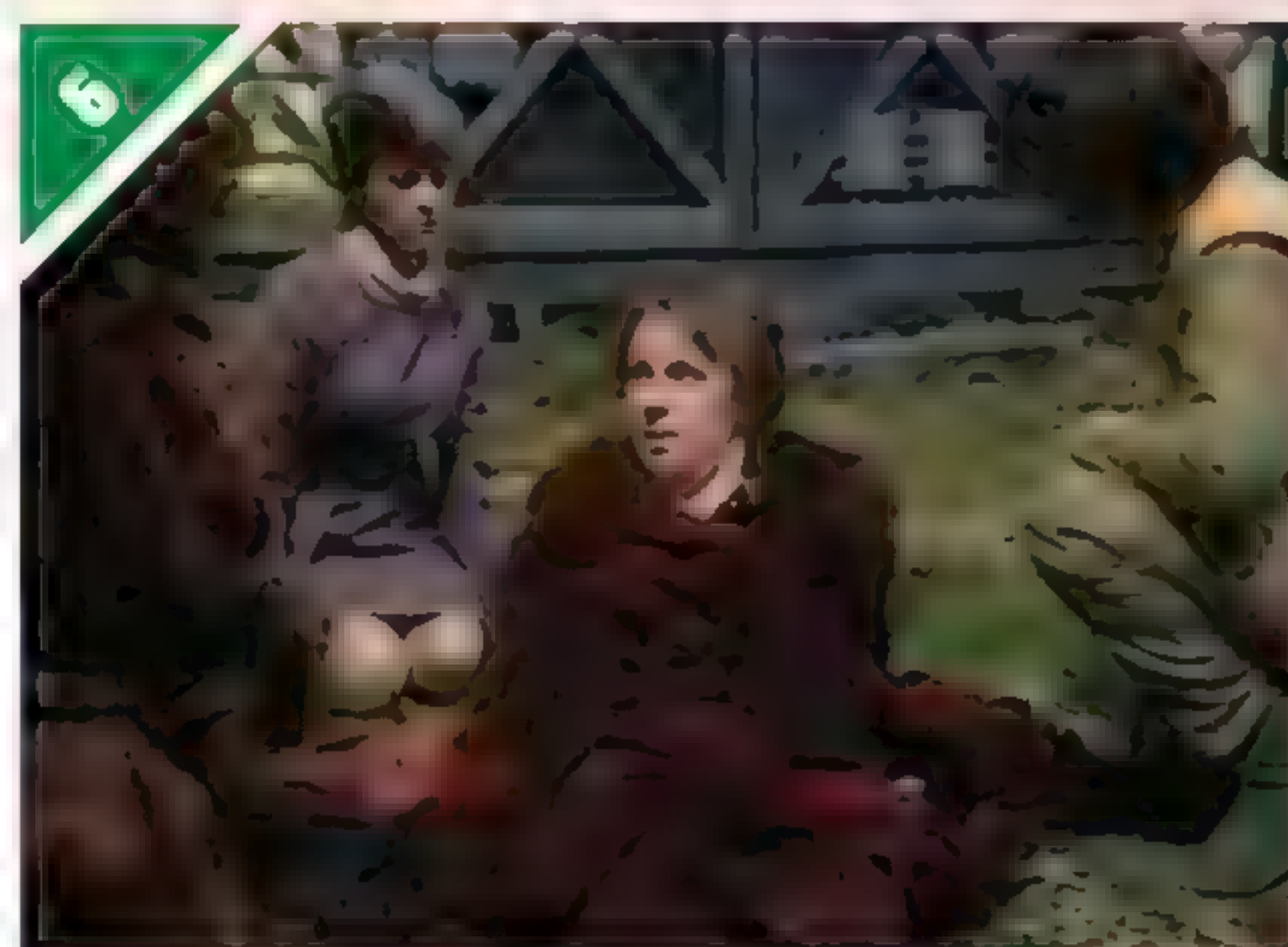
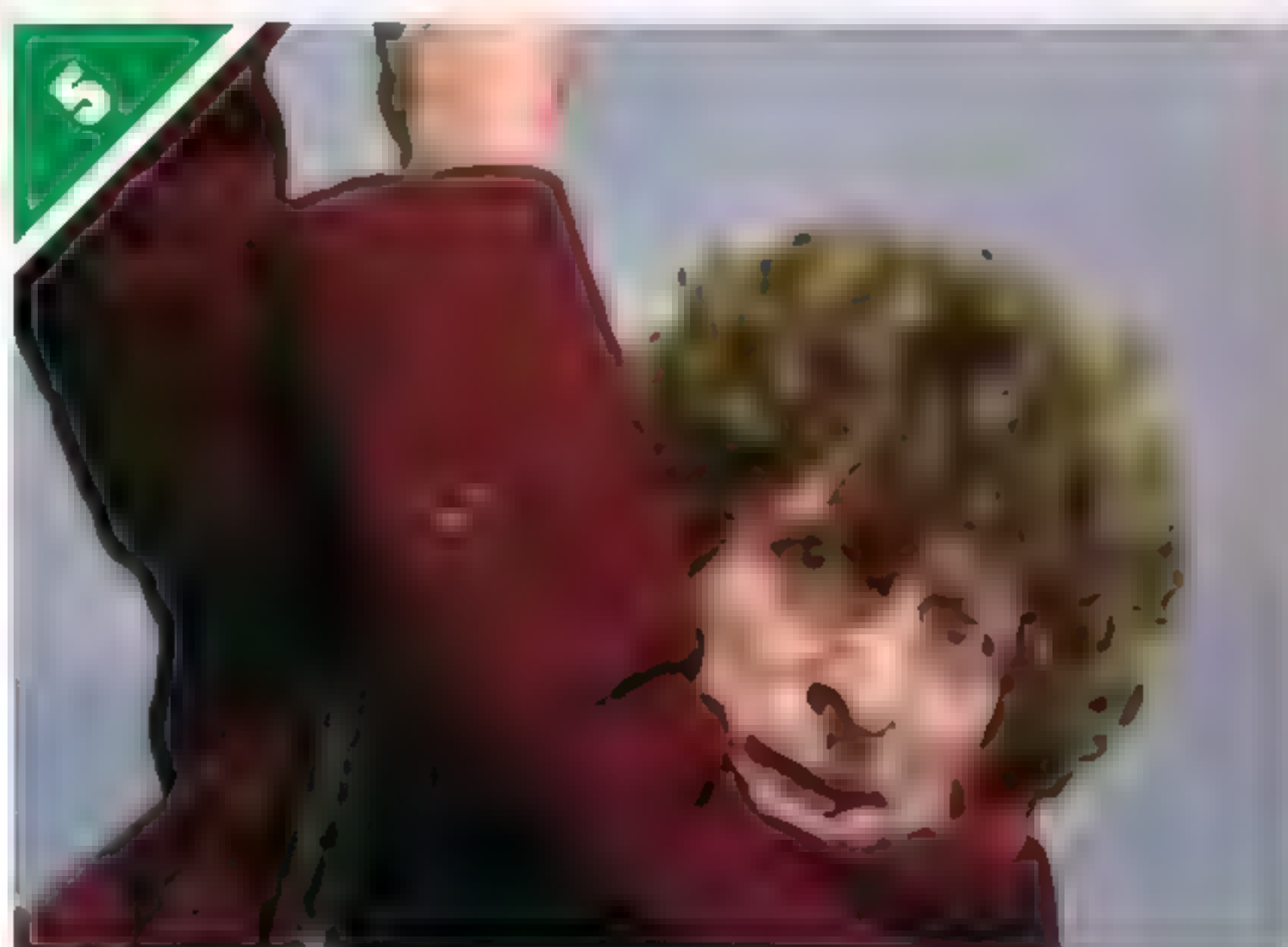
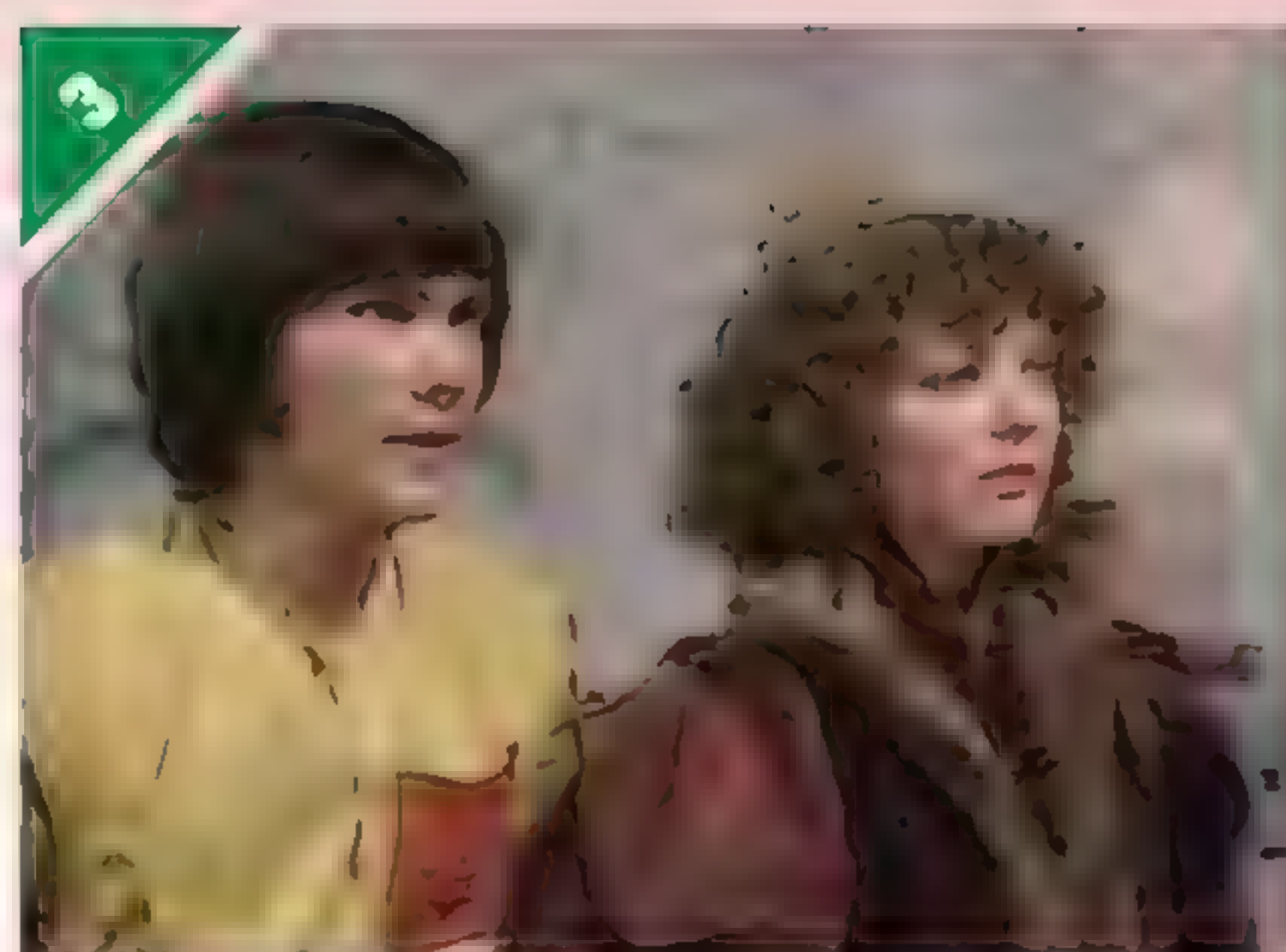
The Doctor finds Adric and Nyssa and sees the ghostly figure again. Nyssa explains that he is the one who brought her from Traken. [4]

The Master reaches the central register. He tells the Monitor and Tegan to remain where they are. He issues a sound-cancelling wave. Logopolis falls silent. The Doctor, Adric and Nyssa arrive; the Monitor reveals that Logopolis is the keystone of the universe. The Master says his device can be switched off, but when he does, Logopolis remains silent! [5]

They rush through the narrow streets of Logopolis as they begin to collapse. The advance of entropy causes Nyssa's bracelet to crumble away. The Monitor warns that soon the whole universe will be reduced to nothing. Logopolis was holding back entropy by creating CVEs, voids to other universes.

The Doctor proposes an alliance with the Master. He sends Adric, Tegan and Nyssa into the TARDIS and shakes the hand of his enemy. [6]





PART FOUR

The Doctor and the Master notice the Monitor has gone and go to look for him. Tegan emerges from the TARDIS and goes after them, then the ship dematerialises.

The Doctor and the Master reach the central register. The Monitor tells them they have been developing a programme to keep the CVEs open. All they need to do is beam the programme into space. Tegan arrives, as the building collapses; the Monitor falls victim to entropy. [1]

The Master flees, but is knocked down by rubble.

The ghostly white figure operates the TARDIS console, taking it out of time and space. [2]

The Doctor and Tegan find the Master and use his TARDIS to travel to the Pharos Project on Earth.

The ghostly figure speaks to Adric in the Cloister Room and gives him

instructions. On the scanner, Nyssa's home system of Metulla Orionsis is blotted out by the entropy field. [3] The TARDIS returns to the universe and lands near the Pharos radio telescope.

The Doctor gets the programme working on the Pharos computer. He climbs to the antenna control room, only to find the Master has got there first in his TARDIS. They connect a cable to the computer room and the CVE stabilises.

The Master steps outside to record a blackmail ultimatum for the peoples of the universe. [4] The only way he can be stopped is if the Doctor disconnects the cable. The Doctor climbs outside; the Master tilts the dish, and the Doctor ends up dangling from the disconnected cable. [5] He has visions of his past enemies, then he falls.

Adric, Tegan and Nyssa rush to his side. "It's the end," says the Doctor. "But the moment has been prepared for." The ghostly Watcher merges with him and he regenerates into a new form... [6]



Pre-production

Above:
The Doctor is
trapped inside
the shrinking
TARDIS.

Upon becoming *Doctor Who*'s producer in December 1979, John Nathan-Turner chose to curb the show's then somewhat light-hearted air. Nathan-Turner told the directors of the 1980/1 series to restrain humorous elements, and caused friction with star Tom Baker when he and his script editor, Christopher H Bidmead insisted that ad-libbing was unnecessary. Whereas Baker had been able to override Nathan-Turner's predecessor, Graham Williams, the new production team took a harder line with him. By March 1980, the situation had become strained and by May, while making *State of Decay* [1980 – see page 6] Baker was taken ill. During the summer, Nathan-Turner began to reshape the series, suspecting his star wouldn't continue.

With a potential regeneration on the horizon, Nathan-Turner and Bidmead developed a trilogy to give the series a cliffhanger ending. In August, Johnny Byrne's scripts for *The Keeper of Traken* [1981 – see page 76] were reworked to reintroduce the Doctor's arch-enemy the Master. The series' climax, to be written by Bidmead, would follow on, and the 1982 series was intended to open with John Flanagan and Andrew McCulloch's *Project '4G'*. It was decided that Bidmead would write the 1980/1 finale early on, when it had become clear that there were problems in getting writers to deliver the type of scripts the team wanted. Bidmead was initially against the idea of writing a serial himself; he had already decided to leave the show because he felt overworked and undervalued, and had also become increasingly engaged in stormy

conversations with Nathan-Turner. By now he was technically the ex-script editor. However, Bidmead knew a great deal about the architecture of his home computer, the Vector Graphic MZ System B, such as its function to open a screen to show the changes of memory location contents as a program ran. Writing the Fourth Doctor's final adventure would also give him the opportunity to wrap up the CVE arc begun in *Full Circle* [1980 – see Volume 32], something he was keen to do.

An early plan for the trilogy was to bring back an old companion to bridge the potential regeneration. In June, Nathan-Turner and Bidmead went to see Elisabeth Sladen, who had played Sarah Jane Smith opposite Tom Baker, in a performance of *Random Moments in a May Garden* at the Orange Tree Theatre in Richmond. However, the actress was not keen to retrace her steps at this time. Around August, Nathan-Turner arranged to have lunch with Louise Jameson, who had played Leela, while she was appearing in Derby; Jameson also refused to return, claiming that the only circumstances under

which she would consider going back to the series would be if she were to play the Doctor; when she agreed to consider appearing in two stories, Nathan-Turner indicated that he wanted to feature Leela in the whole of the 1981/2 series, so she declined.

Companion changes

In light of the departure of Lalla Ward's Romana and K9 in *Warrior's Gate* [1981 – see page 44], other changes in the TARDIS crew were planned. After Adric, the second new companion created by Nathan-Turner and Bidmead was to be an Australian air hostess. On Friday 2 November 1979, BBC head of series and serials, Graeme McDonald had written to Nathan-Turner and executive producer Barry Letts to ask if one or two stories in the 1980/1 series could be made in Australia as this was a major market for *Doctor Who*. The creation of the new character would help ensure sales to Australia's ABC TV, possibly attract co-production finance and raise the possibility of filming in Australia; the producer approached the Australian airline Qantas concerning a possible deal on flights. Baker also undertook a promotional tour of Australia for ABC – which screened *Doctor Who* – from late February 1980. Nathan-Turner had in mind that although no Australian shoot could be undertaken during 1980, that five weeks could be found in 1981 to travel to Australia and record one entire story plus inserts for another as an ABC co-production for the 1981/2 series. However, by Thursday 31 July there seemed to be no hope of the co-production venture going ahead.

Considering the new character, Nathan-Turner suggested two names: 'Tegan' (after the niece of an Australian friend; the name

Left:
The Master
is back for
more villainy.



has Welsh origins) and 'Jovanka' (after the wife of Yugoslav President Tito). Nathan-Turner's notation of the alternatives as 'Tegan (Jovanka)' led Bidmead to believe this to be her full name; 'Jovanka' duly became Tegan's surname.

On Friday 1 August 1980, Nathan-Turner and Bidmead outlined Tegan, noting her to be 21 years old (originally 19, until the team realised that air hostesses had to be 21). She was an intelligent Australian trainee air stewardess whose brash confidence hid an inner insecurity; the character would appear in three stories at a turning point for the Doctor, and her self-assurance would become a problem for the Doctor and Adric. A revived proposal for a co-production with ABC was then drawn up on Thursday 7 August.

A revised *Doctor Who* writers' guide dated Monday 11 August included details about both Tegan and the series' final serial. The BBC issued notices seeking Australian actresses to play Tegan. One of the last

applicants was Janet Fielding, then touring in a play, who was brought to the team's attention when a friend at the Actors' Alliance co-operative agency sent Nathan-Turner a recommendation reading: "You want a bossy Australian? They don't come any bossier than this." Originally rejected, Fielding – one of the last of the 109 girls to be seen – was granted an interview and audition, having an initial meeting with the producer on the morning of Monday 6 October.

To improve her chances of selection, the actress claimed to be only 23 (she was 27). When Nathan-Turner remarked that at 5'2", she was two inches too short to become a stewardess, Fielding claimed that on Qantas and other Eastern airlines height requirements were lower due to the smaller stature of people from countries such as Singapore. (Although her fib helped win her the role, Fielding later became worried, confiding to Peter Davison early in 1981 that she feared being

Below:

Air hostess Tegan meets Adric and the Doctor.





fired.) She also adopted an English accent at the interview, not wanting to be typecast as an Australian actress.

Despite the revised proposal, Jon Fitzmaurice of the ABC wrote to Ronnie Marsh of BBC Drama on Tuesday 26 August to indicate that the Australian broadcaster was still not interested in co-producing a *Doctor Who* serial. Marsh told Nathan-Turner about the negative response on Monday 8 September, but indicated that he would try again.

Baker resigns

Meanwhile, Baker was becoming more unhappy with the changes being made to the series by Nathan-Turner in all areas from stories through to music. Slowly, he began to realise that these feelings were because he had been with the show for too long. In September, during production of *Warriors' Gate*, Baker's agent Jean Diamond had formally informed Nathan-Turner that the actor felt he had done all he could on *Doctor Who* and wanted to return to stage work. It was mutually agreed that he would not renew his contract – although Baker was astonished at how quickly his resignation was accepted by the production office. Around this time, Nathan-Turner was told by Graeme McDonald that he would produce the next series of *Doctor Who* without the minimal supervision of executive producer Barry Letts.

With rewrites for *The Keeper of Traken* complete, Bidmead's storyline was developed during September. Nathan-Turner informed Bidmead that one of the last surviving police boxes stood beside the Barnet bypass. Bidmead considered this to be an ideal starting point for a story unique to *Doctor Who*. He was fascinated by the TARDIS and wanted to explore it further. The notion of recursion within the ship, taken from his interest in microcomputers, led to the idea of a TARDIS within a TARDIS; this was a concept previously used in *The Time Monster* [1972 – see Volume 18] and was partly inspired by the idea of the Master having one TARDIS inside another in *The Keeper of Traken*. Bidmead was inspired to develop the concept of the Doctor deleting rooms inside the TARDIS from the convention of clearing computer memory to allow space for operations. The idea that the Master's TARDIS might be flushed out of the Doctor's by landing the craft underwater was obviously too expensive and complex to achieve, so Bidmead turned this into a joke by having the ship land accidentally on a dry dock.

Bidmead's vision of *Doctor Who* as a platform for scientific concepts became embodied in both the structure of Logopolis itself, which was based both on the interior of a computer, and in the idea that mathematics is the basis of all matter. The Logopolitans' block transfer was analogous to computer theory (a block being a group of words arranged sequentially to form a unit in an operation) and was inspired by the instruction set for the Zilog Z80 microprocessor in Bidmead's Vector Graphic MZ. Machine

Left:

A behind-the-scenes close up of the Watcher.

Connections: Dynamic law

➤ Pacing the TARDIS cloisters, the Doctor refers to the Second Law of Thermodynamics, which was first proposed by German physicist and mathematician Rudolf Clausius (1822-88) in 1850.



code was used for detail. At this time the 'silicon revolution' had led to computers becoming far more widely used in schools. The chief Logopolitan, the Monitor, was named after the computer unit which compiles machine instructions from a source program and feeds the prepared instruction to processing and output units in sequence. The Logopolitans were referred to as 'registers' – a device which stores a small amount of information, usually a single 'word' of data, allowing fast access to retrieve it.

'Logopolis' itself came from 'logo' (Greek for 'word') and 'polis' (Greek for 'city' or 'capital'). Logo was also a simple, interactive computer language used extensively in teaching programming developed at the Massachusetts Institute of Technology around 1970. Bidmead named the Cambridge radio telescope the Pharos Project after the lighthouse of Pharos, one of the Seven Wonders of the World. To bridge the regeneration, Bidmead developed the Watcher, an intermediate form of the Doctor which the writer thought to be a disturbing idea. The Master's appearance was held

back until Part Three to make the audience believe that the Watcher might be the Master (hence, in Part One, the Master's laugh was heard, giving Anthony Ainley a screen credit, whereas the actor playing the Watcher was not listed). Having to incorporate the Master in his narrative, Bidmead saw his story as akin to that of a medieval mystery play character such as God or the Devil.

With it now being planned that the character of Nyssa

Right:

Best frenemies
– the Doctor
and the Master.

Connections: What a wheeze

▶ The Doctor says the TARDIS' time rotor is "wheezing like a grampus". He may be referring to a large porpoise/dolphin, which isn't really noted for its wheezing. It could also be a reference to a large, obese person; the 1912 novel *The Brentons*, by Anna Chapin Ray, features the exact same line.



featured in *The Keeper of Traken* would be retained as a further new companion, Bidmead's storyline would accommodate the character's inclusion; the script editor was dubious about Nathan-Turner's desire to have three companions accompanying the Doctor, feeling that this was too many.

Bidmead drafted a scenario entitled *Logopolis* on Wednesday 1 October. This specified the need for four film locations: the Barnet bypass, a Thames dry dock, the radio telescope and the Cloisters (suggesting that the last two could be shot at Cambridge, and perhaps that the bypass could even be faked there).

The storyline dealt heavily with entropy and the Second Law of Thermodynamics. Entropy is a measurement of unavailable energy; energy lost to the internal movement of molecules as heat. In thermodynamics (the mathematical treatment of the relation of heat to energy) any 'free' physical system distributes energy so that entropy increases and the available energy diminishes. The Second Law of Thermodynamics, referred to by the Doctor, was coined simultaneously



around 1850 by the German physicist Rudolf Clausius and the Scots physicist/mathematician Lord Kelvin, based on the work of French physicist Sadi Carnot in 1824. It states that heat can never pass spontaneously from a colder to a hotter body; a temperature difference can never appear in a body originally at uniform temperature. Clausius' work also indicates that entropy must increase because of spontaneous irreversible processes, such as the combustion of fuels; this led to the theory that the universe is running down as all the energy is converted into heat: heat death.

In Bidmead's outline for 'Episode 1', Adric found the Doctor pacing moodily around the 'large "open air effect" ancient Cloisters the Doctor calls his "thinking room"'. The Doctor told Adric that to release the outer plasmic shell from the police box shape, they must take precise measurements of a real police box – "there's one on the Barnet bypass" – and convey these to the Monitor at Logopolis, which is "the City of Logic... a rather austere place dedicated to Block

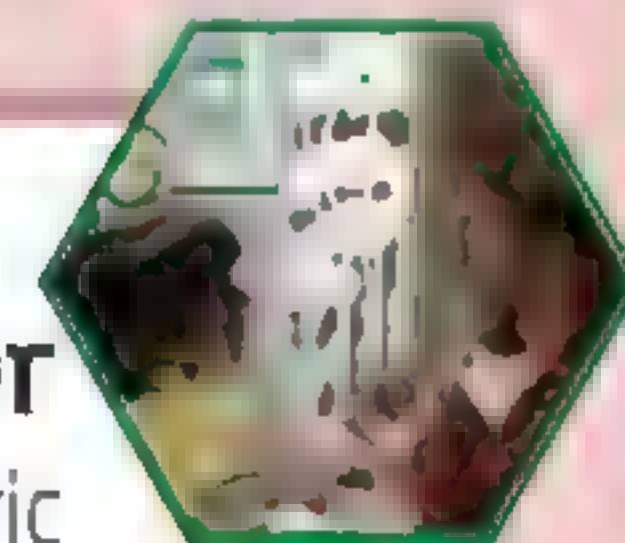
Transfer Computation". It was indicated that the viewer followed the pair 'into a corridor whose wall mouldings will be familiar to the viewer', leading eventually to the console room. Tegan was driven by Vanessa to 'London Airport'. The Watcher was described as 'a faint translucent figure'. Both the Doctor and Adric emerged onto the Barnet bypass and were arrested by the police, who have found Vanessa's shrunk corpse in the back of Tegan's car (the policeman seen at the start of the televised Part One was added later). The cliffhanger was to show the Watcher, seen across the road, slowly dissolving away.

Logopolis

In the 'Episode 2' outline, the TARDIS landed on a dry dock where Adric spotted the Watcher on a gantry, and the Doctor gave chase before meeting with the figure. Tegan's interlude in the Cloisters was to see her menaced by a chuckling figure lurking in shadows, who then entered the second police box exterior. After she met the Doctor and Adric in the console room, Tegan told them about the second TARDIS in the Cloisters; they rushed there, but were unable to find it. By now, the co-ordinates for Logopolis were locked in; it was too late to turn back. Logopolis was described thus: 'From above, seen in model shot, the city looks something like a brain, with the streets as the deep involutions.' The Monitor explained that their main logic room was a copy of the Pharos computer room at Cambridge created by their maths, and

Connections: Return to sender

► The Doctor and Adric discuss Romana and her recall to Gallifrey at the end of *Meglos* [1980 - see Volume 32], and the Doctor looks wistfully into her bedroom, previously seen in *Full Circle* [1980 - see Volume 32], which he then promptly jettisons to escape the gravity bubble.



Connections: Doctor of the yard

► The Doctor says the TARDIS' chameleon circuit got stuck in the shape of a police box in a "totter's yard". The very first episode of *Doctor Who* sees the TARDIS standing in the premises of IM Foreman at 76 Totter's Lane, a junkyard. A totter was basically a rag-and-bone man.



that the streets outside were an enlarged and adapted copy of the human central cortex. As the TARDIS shrank in the cliffhanger, there was to be 'a low chuckle from a nearby tree'.

The outline for 'Episode 3' opened with the Monitor re-running the tapes to replay the original whispers: he founds the 'bug' to be a new, alien voice. When Nyssa's bracelet forced her to try and strangle Adric, it was only the arrival of the Doctor

with his sonic screwdriver which saved the boy. The bracelet continued to pursue them with a 'spectacular display of laser gunnery'; the Doctor and Adric calculated its strategy and maneuvered it to its own destruction. One by one, the Logopolitans disappeared. The episode was to end with the three companions watching from a distance as the Doctor and Master gravely shook hands. The partially materialised Watcher stood behind them.

The final instalment was to begin with Nyssa turning to recognise the mysterious figure who brought her from Traken. After materialising the Master's TARDIS in the Pharos computer room, there was to be a debate about whether or not they should declare themselves to the night engineer, which ended with the Doctor consenting to the use of the Master's stun ray. In the TARDIS, Adric and Nyssa puzzled over the Watcher: he was like the Doctor, but seemed to carry 'the troubles of the world on his shoulders' (it is noted that the Watcher paced the Cloisters quad just as the Doctor had in Part One). Adric and Nyssa consulted the TARDIS' databank regarding the Pharos complex before they arrived, and seemed to have a specific brief

from the Watcher. The struggle on the antenna walkway between the Doctor and the Master climaxed in a shower of sparks spraying from the cable; this forced the Master back into the arms of the security men, and the Doctor fell clean over the parapet. The situation below distracted the guards, allowing the Master to escape. '[The] familiar face of the Doctor is dematerialising too... The figure behind the Doctor steps in towards him. Their edges merge into a blur as we run the theme music and credits.'

On Thursday 23 October 1980, Janet Fielding was offered a contract for a minimum of 12 episodes of *Doctor Who* to be made between Monday 15 December and Tuesday 30 June 1981, with an option for a further 12 out of 20 episodes through to December 1981 which needed to be exercised by the end of March 1981. A photocall to introduce Fielding to the press was held in Hammersmith Park the same day as the actress posed with the Doctor's scarf. Fielding was announced later that day by the *Evening Standard* in the story *Tough Aussie for Doctor Who* while stories in the press on Friday 24 October included *New girl for flying Dr Who* in the *Daily Star*, *Look*

Right:

Janet Fielding is announced as Tegan in a special photocall.





who's next to fly off with Who! in the *Daily Express*, *Australian Girl for Dr Who* in *The Daily Telegraph*, *Dr Who's new girl* in the *Daily Express* and *On Doctor's Orders* in the *Daily Mail*. Fielding's casting as Tegan prompted a piece in *The Stage and Television Today* concerning clients of the Actors Alliance agency on Thursday 30 October.

Next Doctor speculation

On the morning of Friday 24, Baker had been attending the opening of the *Doctor Who* Experience display at Madame Tussauds in London. When it became clear that news of the actor's departure had been leaked to the *Daily Mirror*, Nathan-Turner hurriedly assembled another press conference for 2pm at the BBC's Cavendish Place. In a taxi en route, Baker suggested he might hint that he was to be replaced as the Doctor by a woman. Nathan-Turner had already approached Peter Davison regarding taking the role after he and Letts had considered actors such as Richard Griffiths. Baker nominated American actor James Stewart as his replacement, giving interviews to the press, radio and via telephone to the USA. After this, Baker stood beside the TARDIS on *Nationwide*

and talked to Sue Lawley about his future. The story ended that evening's *Nine O'Clock News* with a clip from Part Four of *Meglos* [1980 – see Volume 32]. *The Times* (*Who's next?*), *The Daily Telegraph* (*Who Quits*), *The Sun* (*Tom Quits – Now a Woman Dr Who?* by John Hill), *Daily Express* (*Goodbye! Tom Quits as Dr Who* by David Wigg), *Daily Mirror* (*Tom quits as Dr Who* by Hilary Kingsley and *Who's Next?* by Kingsley and Patricia Smyllie), *Daily Star* (*Time's up, Doctor* by Paul Donovan) and the *Daily Mail* (*Who's on next?* by Jenny Knight and *Who's who in Who* by Paul Donovan) all covered the news the following morning. This was the first that Matthew Waterhouse knew about his lead man's departure.

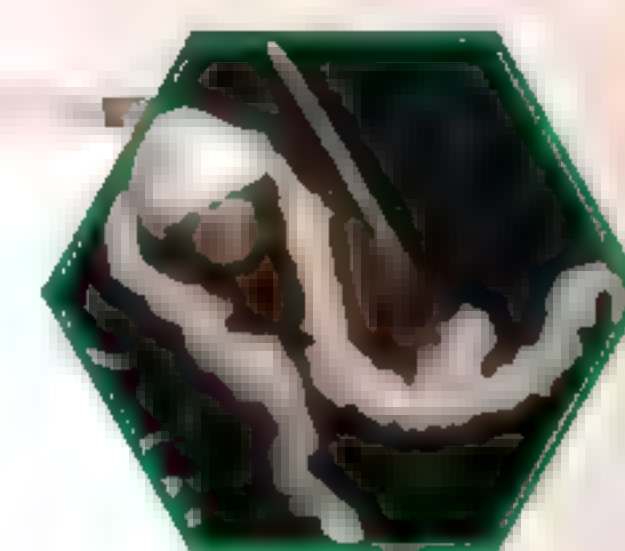
Bidmead delivered the four scripts for *Logopolis* on Saturday 25 October. A revised writers' guide issued on Thursday 30 included sections on both Nyssa and Logopolis. Bidmead opted to type the scripts himself on a word processor, and as such introduced a form of version control (version 2.1 was dated Monday 3 November, for example).

Bidmead described the TARDIS Cloisters as 'comprising a roofed pathway around the perimeter of a stoneflagged quadrangle. A few trees grow up among the flagstones. The walls are textured with circular illuminated indentations, testifying that we are inside the TARDIS.' The other recursive TARDIS interiors were referred to as 'TARDIS Console Simulacra 1 and 2' to differentiate them from the Doctor's TARDIS. Bidmead remarked, "Perhaps it is the yellowish tinge to the light that makes it feel inhospitable, somehow sterile and dangerous territory..."

Left:
Friends reunited – Adric and Nyssa.

Connections: Shrunkn Aunt

► The sight of the shrunken bodies of Aunt Vanessa and the policeman at the end of Part One establishes that the Master is well and truly back. In the character's first appearance in *Terror of the Autons* [1971 – see Volume 16], he inflicted the same fate on the boiled egg-loathing scientist Goodge.





Above:
The Doctor
with his
three young
companions.

The light in the innermost simulacrum is even yellower.”

The script included many recent continuity references – to E-Space, Gallifrey’s summoning of Romana, K9, the Master and events on Traken. The Master turned people into shrunken corpses as per his début serial, *Terror of the Autons* [1971 – see Volume 16]. In a reference to the first episode, *An Unearthly Child* from *100,000 BC* [1963 – see Volume 1] the TARDIS’ chameleon mechanism was said to have stuck “in a totter’s yard, years ago”; this was the first mention of the chameleon circuit in the series, previously referred to as the chameleon mechanism in *Terror of the Autons*. The Doctor explained that the TARDIS was in for repairs on Gallifrey when she was “borrowed”. Originally, Adric was quite content not to see Gallifrey, and the Doctor asked him to close the cloister door to stop the draught.

Vanessa’s house is ‘a cottage house in a quiet village-like street’ while Vanessa herself was ‘a spindly, grey-haired woman’ and drove an ‘elderly sports car’. Tegan was ‘a young woman of about... wearing air stewardess uniform and carries a flight bag’, and her ‘inflight’ dialogue as the car departs was originally longer. Tegan commented to Vanessa that she

was spoiled in having their own plane back home (her father’s farm in Brisbane, noted in the revised writers’ guide) and her dialogue set the serial in the 1980s.

In the script, Adric was about to open the police box door when the Doctor stopped him, causing Adric to remark: “Yes I know – Heisenberg,” (referring to the Uncertainty Principle coined by German physicist Werner Heisenberg). As Tegan entered the TARDIS she exclaimed, “It’s some kind of... flying saucer!” In the closing scenes, when the Detective Inspector asked the Doctor about the abandoned car, the Doctor replied, “No, I don’t drive. Not a car, that is.” The cliffhanger was the Inspector saying, “I think you’d better come with us,” and the policemen closing in on the Doctor.

Part Two had Adric wobbling past the group on the abandoned bicycle prior to his ‘accident’. Running around the Cloisters, Tegan commented, “This place is completely and utterly daft.” The TARDIS landed on the Thames mudflats instead of a dry dock. Parts Two and Three incorporated the alien tongue for the Logopolitans to intone (“Kayrie gorrock gorrock kayrie zel”, for example) and also the hexadecimal machine code they spoke. In Part Three, the Doctor

misquoted his “old friend” Huxley: “The cheeseboard is the world, and the pieces the phenomena of the universe...” Thomas Henry Huxley was a distinguished nineteenth-century British biologist who later turned to theology and philosophy. The quote stems from one of his Lay Sermons, *A Liberal Education* in 1868: “The chess-board is the world; the pieces are the phenomena of the universe; the rules of the game are what we call the laws of nature. The player on the other side is hidden from us. We know that his play is always fair, just and patient. But we also know, to our cost, that he never overlooks a mistake, or makes the smallest allowance for ignorance.”

A solution to entropy

In the script of Part Four, as Tegan stumbled through Logopolis she commented, “It was never like this on the course... And somebody’s definitely going to have to pay for a new pair of shoes. (AS AN AFTERTHOUGHT) But the next time the Doctor says stay in the TARDIS – I might do just that!” There was more Doctor/Tegan dialogue at the central registry with the Doctor trying to find a solution to the entropy. The

technician at the Pharos computer room wore a white lab coat and a green eyeshade, and was listening to Pyotr Ilyich Tchaikovsky’s suite *The Nutcracker*. When the Master prepared to shoot the technician, the Doctor decided to use the weapon’s ‘stun’ function, promptly coshing the man across the back of the head with its butt. All the material about the light speed overdrive was a later addition, allowing the Master to return to his TARDIS and pilot it to the antenna control room (originally he escaped back to the computer room). In the film sequences, the Doctor’s party evaded workmen as well as security guards. The Watcher’s taking the TARDIS out of time and space was a later addition. In the TARDIS corridor, Adric and Nyssa’s discussion of the Watcher was different, commenting that the entropy was washing out from Logopolis. Adric remarked that the Watcher moved like the Doctor and Nyssa observed that the Watcher seemed to know what would happen. In the regeneration, the script noted: ‘The figure of the Watcher seems to melt into the Doctor. The face becomes formless... The edges of the Doctor and the Watcher merge into a blur.’ The regeneration was intended to be shot on film.

Letts wrote detailed comments about Bidmead’s scripts, which he liked very much. Graeme McDonald also commented on the scripts. In Part One, he suggested changing Tegan’s departing comments to match in with the actions in the car, and also remarked that he believed the surviving police boxes to be a long way from London which would not fit in

Connections: Tiny TARDIS

► Thanks to the Master’s interference, the Doctor finds himself inside a shrinking TARDIS. The TARDIS exterior had previously been seen with reduced dimensions in *Carnival of Monsters* [1973 – see Volume 19], a story produced and directed by Barry Letts, the executive producer of *Logopolis*.



Left:
Box inside
a box inside
a box...



with the lift to Heathrow (“The fans will know”). Regarding the Doctor’s comment “I don’t drive”, Letts pointed out that the Fourth Doctor drove Bessie in *Robot* [1974/5 – see Volume 22].

Letts was concerned by the start of Part Two, feeling that the Doctor had done nothing to warrant a police arrest. Where the Inspector inserted a key into the police box door, Letts noted: ‘A lot of people will remember the very distinctive shape of the TARDIS key which the Doctor used to wear as a pendant.’ The executive producer also said that there should be more than one ‘Corinthian’ pillar on Logopolis or the Master’s TARDIS would be as noticeable as a police box. He also detected contradictions in some of Tegan’s dialogue; she was to say, “I don’t blame them. I want to go home,” in response to the Doctor’s, “No wonder [the Logopolitans] think so little of travelling,” as they leave the central registry. Later, she tells the Monitor, “I don’t know what you’ve got against travelling. I love travelling.” Both speeches were removed. Letts also suggested that the Doctor should measure the box in ‘metres’, or that the units should be omitted altogether; Nathan-Turner responded saying that in schools, children were taught always to state the units.

Noting the shrinking TARDIS scene, Letts commented that visual effects might still have two smaller TARDISES which he used in *Carnival of Monsters* [1973 – see Volume 19]. In Part Three, he expressed concern over the implausibility of the Logopolitans being mute apart from speaking the numbers, and shared Graeme McDonald’s feeling that Tegan should be comforted by the Doctor. He also objected to the Master’s line, “But his [Tremas]’ body remains useful,” as this hinted that the Master was an undead zombie (“There may be a place for walking corpses but

Right:

The Doctor teams up with his arch-enemy the Master.



I don’t think it’s in *Doctor Who* – at least not in a semi-regular”).

McDonald and Letts both had concerns over the Doctor hitting the Pharos Project technician over the head with the butt of the Master’s weapon: “If the Doctor has been in the habit of fracturing people’s skulls, he’s developed it since 1975.” Letts observed that the Doctor never slugs or kills except in self-defence (“End of the universe is no excuse!”) and suggested the substitution of the Doctor’s Venusian karate. There were also serious concerns about the entropy aspect of Part Four – the Master’s radio message would take four years to reach the nearest star, and not even entropy can travel faster than light (according to Einstein’s Special Theory of Relativity), yet the script indicated that it races across the universe in hours. Similarly the use of radio waves to keep the CVE open was implausible; they would take four years to reach it. Letts suggested that it should be established that Logopolis’ effect on the universe is outside the normal space/time continuum, and that their programs bend and warp space, as with their structural control. It was felt that an elaborate explanation was needed at this point or the audience would see the



flaws in the narrative. Letts also said that the issue of the Doctor wrenching away the cable would need to be clarified: "So, as the Monitor establishes that the program had to be run constantly to work, looks as if we'd better cancel next season. And any other plans."

Peter Grimwade

While the press speculated about Baker's replacement, pre-production began on the serial. The director appointed was Peter Grimwade who had handled *Full Circle*. He joined the production team on Monday 27 October 1980. The director was pleased with the script he received, but also rather daunted by the scale of it; he had Bidmead explain the technical elements to him in detail as he felt he needed to understand it if he was to convey it effectively.

Grimwade immediately set to work on casting the guest actors for the serial. Around Friday 31 October, Australian actresses Madge Ryan, Judith Arthy and Maggie Fitzgibbon were considered for Aunt Vanessa, as were Elizabeth McKewen, Dorothy Alison and Barbara Laurenson. The role was eventually taken by Australian

actress Dolore Whiteman who became a good friend of Nathan-Turner.

This was to be the final *Doctor Who* serial for both June Hudson (a frequent costume designer since *The Ribos Operation* [1978 – see Volume 28]) and John Horton (a visual effects designer as far back as *Spearhead from Space* [1970 – see Volume 15]). At the BBC Radiophonic Workshop, Dick Mills and Paddy Kingsland were assigned to handle – respectively – the sound effects and incidental music from December.

On Tuesday 4 November, Peter Davison was named as the new Doctor; again, Waterhouse learnt about this casting from a BBC News bulletin, as did Fielding who was still touring in the play *Crown Matrimonial*. In the coming weeks, the new Doctor gave interviews to *Blue Peter* on Monday 10 November, *Pebble Mill at One* and *The John Dunn Show* on Wednesday 3 December, and *Boxing Night at the Mill* on Friday 26 December.

On Thursday 6 November, seeking inspiration for the Pharos Project, Grimwade, designer Malcolm Thornton and production manager Margot Hayhoe travelled to the Lovell Telescope at Jodrell Bank Observatory in Cheshire, with a view to possibly filming there. However, they

Below:
Adric and
Nyssa aboard
the TARDIS.



found that the management was not keen to have the BBC crew present. The distance from London also ruled out the location.

On Friday 14 November, a further revision of the writers' guide included more details about Tegan and her aunt. By the end of November, further guest stars were in place, with offers for the role of the Monitor made throughout the month. Hywel Bennett was offered the role of the Monitor on Tuesday 11 November, after which it was passed to Nigel Stock on Monday 17 November and then John Fraser, who ultimately accepted the role on Wednesday 26 November having just returned from an overseas Shakespeare tour with his own company. Janet Fielding first met Baker when she attended a rehearsal session for *The Keeper of Traken* at Acton on Wednesday 19 November.

During recording of *The Keeper of Traken* on Friday 21, Sarah Sutton and Matthew Waterhouse donned their costumes for a new companions' photocall at Hammersmith Park, joined by Fielding in a stock air stewardess' uniform. It had been hoped that Tegan would adopt a specially designed and eye-catching haircut created by Dorka Nieradzik, but poor work at a West End salon meant that

the look was abandoned and reworked at the BBC; Fielding disliked the final rather severe result. In addition, Nathan-Turner instructed that the actress should have her hair dyed red to distinguish her from Waterhouse with his dark brown hair. Regarding her costume, Fielding had initially insisted that she should wear boots, apparently because somebody had once told her she had



dreadful legs. Her outfit was made in lilac wool. The rehearsal scripts were sent out to the cast on this day.

The rehearsal scripts described the houses of Logopolis as 'simple open-fronted cells, in each of which sits a Logopolitan chanting "The Numbers". The narrow winding streets act as whispering galleries, passing the susurrations of encoded information from one end of the city to the other as it is manipulated and developed by the citizens.' The Logopolitans were 'silent figures in flowing dark robes' with the Monitor, 'a man of about 60, as one might judge in Earth years, though from his assured posture and the shine of his skin he seems to be in his prime. His hair is short and steel-grey.'

The Early Warning Synopsis for *Logopolis* – which made it clear that the cable which the Doctor tugs away is the one broadcasting the Master's blackmail message – was issued on Monday 1 December, and emphasised the introduction of Fielding and the casting of John Fraser as the Monitor.

Various portions of *Logopolis* were rewritten on Wednesday 3 December; in Part Two this included the addition of material about jettisoning Romana's room, the Doctor receiving Nyssa's

Right:

The Monitor guards the dark secret of Logopolis.

Connections: Unfinished Schubert

► The Pharos Project scientist is clearly a fan of classical music – on his then-hi-tech portable stereo he's listening to Schubert's *Symphony No 8 in B Minor (Unfinished)* written in 1822 and left incomplete,

despite the composer living for a further six years.



message, and the Doctor preparing the TARDIS for a landing under the Thames. Dialogue between the Doctor and Adric on the mudflats was removed: Adric commented that the Doctor called the Master "one of the most evil creatures in the universe" to which the Doctor replied, "But he's an enemy, an old enemy, something I understand. There's too much that's unfamiliar in all this," adding that this is why he had been irascible. In the conversation between the Watcher and the Doctor, originally the Doctor gesticulated wildly and became agitated. Part Three's rewrites included the Doctor stabilising the TARDIS, Tegan learning of her aunt's death, and the Doctor arriving as Nyssa is about to throttle Adric. The scene in which Logopolis was revealed to be dying was moved to outside the central registry.

Regeneration

The regeneration was described in the camera script as: 'He [the Doctor] reaches his arm out and the Watcher steps forward from the background and is drawn into the Doctor's body. The familiar face of the Doctor dematerialises into the Watcher, then into the new Doctor still forming, then into the Doctor as portrayed by Peter Davison. The Doctor sits up and smiles.'

On Saturday 13 December, Tom Baker married his former co-star Lalla Ward at Chelsea register office, an event covered by a film report on BBC News and the national press. He was back at work on his finale as the Fourth Doctor on Monday 15 December when a rehearsal for the location film sequences was held with the readthrough at Room 7065F of BBC Television Centre. Baker was unhappy with the script for his departure, having clashed with Bidmead earlier in the year. He was

also very nervous of leaving the series, which made him awkward with those around him; he was often missing from rehearsals because he was recording voice-overs on commercials and films.

In approaching her role as Tegan, Fielding decided to base her on Lucy van Pelt, a bossy, opinionated character from the *Peanuts* cartoon strip that she had always wanted to play.

Fielding found that she did not warm to Baker who seemed to be in a continually bad mood; she also realised at the pub lunch on her first day that the show's star would often be rude to newcomers on their initial meeting so that they would be grateful when he was subsequently nice to them. In turn, Matthew Waterhouse found Fielding's strong persona slightly intimidating, feeling that she felt he was just a spoiled youngster. By now, Waterhouse's agent was trying to get him out of *Doctor Who* as she had other plans for him. Sarah Sutton was working with Grimwade for the first time, and found him to be intense and not very approachable; although she also felt that with the arrival of Tegan that three companions was too many, she was happy for Nyssa to remain more in the background. ■

Below:

The Master - "one of the most evil creatures in the universe."



Production

Tom Baker began filming his *Doctor Who* swansong on Tuesday 16 December. Shooting on 16mm film began at 8.30am in the Battersea area of London, where the exterior of Aunt Vanessa's house had been found on Ursula Street; however, when the crew arrived the owner of the house where they had arranged to shoot had gone out, so Margot Hayhoe tried nearby houses... being quite amazed when a few doors up the owner turned out to be *Doctor Who* writer Andrew McCulloch, who was then busy writing *Project Zeta-Sigma* (the planned first story for the next Doctor) with his writing partner John Flanagan. Vanessa's sports car was a 1965 Triumph Spitfire Mk 2, but the scenes with Tegan

at the wheel had to be filmed carefully as Fielding did not have a UK driver's licence. The next scenes to be shot were those on the River Thames' Cadogan Pier and Albert Bridge, where the meeting between the Doctor and the Watcher in Part Two was filmed from 10.30am, with the crew aiming to finish by 1.30pm, or 3.30pm at the latest. Peter Grimwade cast former ballet dancer Adrian Gibbs as the Watcher after directing him as Rysik in *Full Circle*; Gibbs' costume, created by June Hudson with Roger Oldhamstead, was of white cotton T-shirt material with layers of tulle and a white shapeless mask which Nieradzick fashioned to resemble a foetus, representing the birth of a new Doctor.

Tom Baker, Matthew Waterhouse and Sarah Sutton spent Wednesday 17 back at

Below:

A sombre Doctor reflects on his final days.





Television Centre working on a remount for *The Keeper of Traken*. Meanwhile, filming with Janet Fielding continued from 8.30am to 5pm on the A413 bypass in Denham, Buckinghamshire, doubling for the Barnet bypass. While scouting locations, Margot Hayhoe discovered that the police box on the Barnet bypass had been demolished due to vandalism (added to which, the venue was too noisy) – but since a new TARDIS prop had been built for *The Leisure Hive* [1980 – see Volume 32], two boxes could be used at the new location, a layby between Amersham and Denham. For the two box scenes, the TARDIS prop created in 1976 was brought out of storage and given a larger, stacked roof and refurbished to match the newer fibreglass prop. The site was dressed with a fake litter sign purportedly from Barnet Borough Council.

The Pharos Project

Filming resumed in the bitter cold between 9am and 3.30pm on Thursday 18 in the grounds of the BBC Overseas Monitoring and Receiving Station at Crowsley Park, Caversham and also at some heathland off Blounts Court Road, Sonning Common near Henley-on-Thames; both these areas appeared as the Pharos Project in Part Four. For some

nighttime/dawn shots, the camera lens was fitted with a dark filter. A photocall of the regular cast and Anthony Ainley as the Master was arranged for this day. During one of the sequences where the Master had to run across the Pharos grounds, Ainley split his costume trousers around the crotch.

Matthew Waterhouse celebrated his birthday on Friday 19, and was given a cake amid the rain storms on the A413. Filming was scheduled for the later scenes in Parts One and also in Part Two which involved the police. This included scenes requiring Tom Georgeson, who had played Kavell in *Genesis of the Daleks* [1975 – see Volume 23], while a police Rover SD1 was also used. A handful of scenes were completed, but the atrocious weather led to work being abandoned and deferred until after the weekend; Nathan-Turner did his best to keep up the spirits of the cast and crew as they sat waiting for the downpour to end on the unit coach.

All the outstanding material was shot from 8.30am to 3.30pm on Monday 22. The team were keen to complete filming as soon as possible and return to Television Centre as this was the day of the drama department's Christmas party.

As rehearsals at the BBC's Acton Rehearsal Rooms began on Monday 29 December, Christopher H Bidmead was due to leave his post as script editor. 1980 had been a frustrating year, and Bidmead felt that his salary didn't justify

Connections: Old enemies

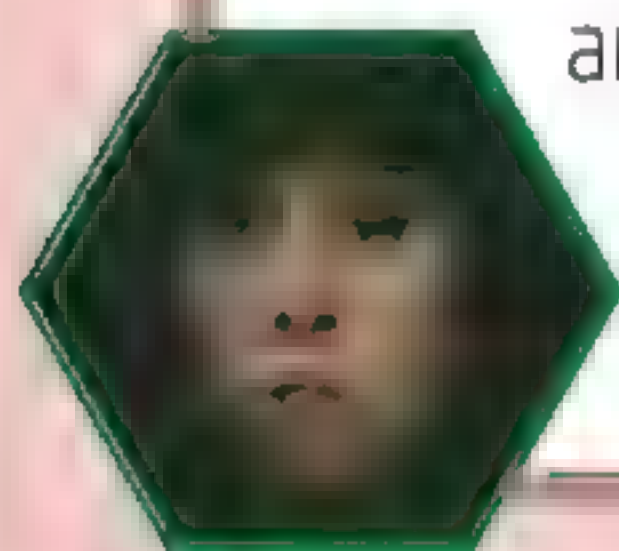
► As the Doctor's past enemies flash before his eyes, he sees the Master from *The Deadly Assassin* [1976 – see Volume 26], a Dalek from *Destiny of the Daleks* [1979 – see Volume 30], the Captain from *The Pirate Planet* [1978 – see Volume 29], the Cyber Leader from *Revenge of the Cybermen* [1975 – see Volume 23], Davros from *Genesis of the Daleks* [1975 – see Volume 23], Commander Stor from *The Invasion of Time* [1978 – see Volume 28], Broton from *Terror of the Zygons* [1975 – see Volume 23] and the Black Guardian from *The Armageddon Factor* [1979 – see Volume 30].



Above left: Somebody's watching you.

Connections: Friendly faces

► The second sequence of flashbacks featured the Fourth Doctor's companions, comprising: Sarah Jane Smith from *Terror of the Zygons* [1975 – see Volume 23], Harry Sullivan from *The Sontaran Experiment* [1975 – see Volume 22], the Brigadier from *Invasion of the Dinosaurs* [1974 – see Volume 21], Leela from *The Robots of Death* [1977 – see Volume 26]; K9 from *The Armageddon Factor* [1979 – see Volume 30], Romana from *The Stones of Blood* [1978 – see Volume 29] and Romana from *Full Circle* [1980 – see Volume 32].



Above right:
Sarah Sutton
as Nyssa.

the rewrites he'd made to submitted scripts.

During rehearsals on Saturday 3 January 1981, an editing session took place to execute an idea of Nathan-Turner's – that the Fourth Doctor's life, in the form of his friends and enemies, should 'flash before his eyes' in the climax. The extracts were compiled with the help of Ian Levine, a longtime fan of the show who was advising on series continuity at the time.

Recording began in Studio TC3 at Television Centre on the evening of Thursday 8 January, running from 7.30pm to 10pm. Work started in the TARDIS Cloisters set with all these scenes performed in sequence; the police box and 'bush' versions of the Master's TARDIS were added

as required via roll-back-and-mix shots. Work continued with the first few scenes set in the TARDIS console room for Part One where the console had undergone some rebuilding to accommodate the keyboard which would now emerge from one of its fascias; with the police box prop in place, the remaining scenes set in 'Console Room Simulacrum Numbers One and Two' were then recorded together for Part One with the appropriate changes in lighting.

Recording in the console room continued on Friday 9, with an afternoon session running from 2.30pm to 5.15pm, and again in the evening from the usual 7.30pm to 10pm. Work started with the remaining scenes of Tegan entering in Part



One, and then all these scenes for Parts Two to Four, including those of Nyssa and Adric in the corridor outside in Part Four and the fish-eye lens shots of the Doctor in the shrunk TARDIS for Part Three. After this, TARDIS corridor scenes for Parts One and Two were recorded, followed by sequences set in the antenna control room and on the gantry for Part Four (which used CSO greenscreens to allow a skyscape to be inserted behind the sets and actors). In the antenna control room scenes, the Master's TARDIS now appeared as a stone column; this led to the regeneration itself, which took place beside a set of girders representing the foot of the dish aerial (the scenery was borrowed from *Top of the Pops*).

Outgoing Doctor

Tom Baker was unhappy with his final moments and a row flared up between himself, Peter Grimwade and John Nathan-Turner when the production team asked him to deliver an off-screen yell. None was recorded; the team believed that they could dub one in later (as it transpired, music covered it). The regeneration scene was long-winded in its execution from 9.15pm to 10.11pm; it was achieved in four stages: Baker, Adrian Gibbs as the Watcher, Peter

Davison in white flaking make-up and finally Davison without the make-up and wearing Baker's costume. Baker remained typically acerbic throughout, but although formally released before the end of recording, the outgoing Doctor stayed in studio to watch the début of his successor as Davison performed his first work on the series. To preserve secrecy the studio was closed and output to the viewing areas stopped, although Nathan-Turner was unhappy to learn a number of *Doctor Who* fans had watched the regeneration being recorded at VT engineering. Various delays with faulty equipment throughout the day – including a temperamental TARDIS console – and the complexity of the regeneration sequence caused a 15-minute overrun at the end of the night. Subsequently, Davison met up with Baker, Waterhouse, Sutton and Fielding in the BBC after recording; Baker attempted to offer his successor some advice on playing the Doctor, but the noise was so great that Davison couldn't hear him...

On Sunday 11 January, Tom Baker posed for press photographs with his new wife and in-laws. He then commenced on



the final period of rehearsals of his stint as the Doctor back at Acton on Monday 12 January ahead of the final three days of studio recording in Studio TC6 at Television Centre from Thursday 22, commencing with an evening session from 7.30pm as before.

Work started with the Part Four scenes set in the Pharos computer room on Earth and the corridor just outside it. Playing the technician attacked by the Master was Robin Squire, a former assistant script editor on *Doctor Who* in 1969 who had remained in touch with Peter Grimwade after they worked together on *Spearhead from Space*. Recording then continued with sequences set in Logopolis itself – in the narrow streets for Parts Two and Three, then at the landing area for the scenes bridging the same episodes. The Logopolitans were dressed in modified versions of the yellow Argolin robes created by June Hudson for *The Leisure Hive* [1980 – see Volume 32], dyed mustard with black hoods (with foam-backed silver lace on the Monitor's cape, although Nathan-Turner asked Hudson to remove sequins on the collar). Their make-up included large brain cases and wigs to give them an aged appearance.

Several camera shots used CSO to place the model of the Pharos radio dish and the city behind the buildings themselves. The death of a Logopolitan in Part Two was achieved in one take by having an extra move out of camera shot, leaving a doll beside an overturned stool while the camera focused on the TARDIS column. A spark generator image was superimposed over the bracelet on Nyssa's arm for Part Three. CSO was used to achieve the TARDIS shrinking in Part Two.

The remaining two studio days included afternoon sessions from 2.30pm to 5.15pm in addition to the evening sessions. Work

Left:

The Doctor and Adric pose for one last picture.

on Friday 23 included the scenes in which the TARDIS and the bush materialise in the landing area, the rest of the scenes in the streets for Part Two and most of Part Three, and material at the central register for Parts Two and Three. Some scenes were recorded in the street outside the building and in the corridors of the external registers. A painted backdrop was used for the long corridor of external registers. A recording break was scheduled to achieve the deaths of the Logopolitans in Part Three. A photocall was also held for publicity shots of Ainley, Sutton and Fielding.

Right:

Adric gets a lesson in block transfer computations.

The final studio day, Saturday 24, was devoted to the destruction of Logopolis. Recording was largely in sequence for the scenes in the decomposing streets and the landing area at the end of Part Three, and continuing into Part Four with both the street scenes and the central register scenes recorded more or less in sequence. The sets had been pre-rigged to collapse and were dressed with dummy corpses. CSO was used for the scenes in which Nyssa's bracelet decomposed into a yellow fuzz, and when the Monitor dissolved. There were also a number of model shots to be recorded, such as the model TARDIS materialising close to the antennae dish on Earth.



Two leaving parties were held for Baker; the first was a wrap party at the BBC Television Centre bar. Nicholas Courtney, who had played Brigadier Lethbridge Stewart in some of Baker's earliest serials, attended... but Baker slipped quietly away early on. A month later, a more formal function took place at BBC Enterprises in Ealing... but again Baker did not attend.

This was also effectively the final serial on which Barry Letts would work as executive producer; although credited on the scripts for *Four to Doomsday* [1982 – see Volume 34] (the next serial into production), he handed full control to Nathan-Turner, returning to freelance producing and directing. ■

PRODUCTION

Tue 16 Dec 80 Ursula Street, Battersea, London (Aunt Vanessa's House); Albert Bridge, Kensington and Chelsea, London/ Cadogan Pier, Chelsea Embankment, London (Riverbank and Mudflats with Bridge)
Wed 17 Dec 80 A413 Layby, Denham, Bucks (A Bypass with Police Box)
Thu 18 Dec 80 BBC Receiving Station, Crowsley Park, Sonning Common, Berks (The Pharos Enclosure)

Fri 19 Dec 80 A413 Layby (A Bypass with Police Box)
Mon 22 Dec 80 A413 Layby (A Bypass with Police Box)
Thu 8 Jan 81 Television Centre Studio 3: The TARDIS Cloisters, The TARDIS Console Room, The Console Room Simulacrum Numbers 1 and 2
Fri 9 Jan 81 Television Centre Studio 3: The TARDIS Console Room, TARDIS Corridor, The Antenna Control Room,

Gantry, Girders
Thu 22 Jan 81 Television Centre Studio 6: The Pharos Computer Room, A Pharos Corridor, Doctor hanging by scarf, A Street, A Narrow Street, The Landing Area
Fri 23 Jan 81 Television Centre Studio 6: The Control Register, External Register
Sat 24 Jan 81 Television Centre Studio 6: Logopolis in Ruins – Narrow Street, The Landing Area, The Control Register

Post-production

A gallery-only day was held in Studio TC6 from 11am to 10pm on Wednesday 28 January to add effects which included: the police box shimmering in the opening scene; computer animation of the pyramid and police box on the TARDIS' CSO screen, plus a map and aerial shot of London from Aerofilms; an orange glow over the scenes in which Aunt Vanessa is attacked; the TARDIS hovering over Logopolis; a blue glow over the shrinking TARDIS; the negative shrinking images as the TARDIS left space/time; the entropy field spreading across the universe; CSO over the gantry sequences, including a colour aerial shot of the countryside from Aviation Associated Ltd and elements of the regeneration sequence.



The start of one scene was removed from the final edit of Part Four, which still overran. In the scene, the Master and the Doctor watched the Monitor at work. The Master commented that the unfinished work was useless, to which the Doctor retorted, "Neither was that symphony of Schubert's. But it still commands a certain following." The Master advocated evacuation while the Doctor contemplated a positive response to halt the entropy. "It's easy to see why you make so many mistakes," said the Master. "And why you make so few friends," countered the Doctor. Other brief cuts included Tegan in the crumbling debris and the Doctor and Tegan heading off after the Master. The closing credits of Part Four were distorted to hide Tom Baker's features. First edits were shown of Parts One and Two and second edits of Parts Three and Four.

Paddy Kingsland of the BBC Radiophonic Workshop composed almost 42 minutes of incidental music; also heard in Part Four was one minute of Franz Schubert's *Symphony No. 8 In B minor "Unfinished"*, a 1959 recording of the Vienna Philharmonic Orchestra conducted by Karl Münchinger issued in 1966 by Ace of Diamonds (SDD 130); this was played on the technician's headphones. Part One was dubbed on Saturday 21 February (a week before transmission), Part Two on Thursday 26, Part Three on Thursday 5 March and Part Four on Friday 13; various lines of dialogue had to be redubbed because of extraneous noise (the Doctor and Adric in the TARDIS in Parts One and Two where the console was too noisy, for example). ■

Left:
The Master
- a humble
assistant.

Publicity

Above:
The Doctor
knows what's
coming.

► On Thursday 26 February, *Radio Times* carried a short item about Janet Fielding joining the cast, and the actress was interviewed on the BBC1 radio programme *Playground* on the day of her début.

► Janice Morley's interview with Fielding appeared in the *Daily Express* on Saturday 28 February under the title

I'm bossy enough to take on two doctors!; the actress explained how her mother had come over from Australia and that they would be watching her *Doctor Who* début that evening in her Putney flat.

► The regeneration sequence was reshown on the evening of its transmission as part of BBC2's *Did You See...?* review programme.

Broadcast

► The *Doctor Who Experience* at Madame Tussauds was promoted by BBC continuity over a photographic caption of Tom Baker at the attraction after Parts Two and Four. A voice-over at the end of Part Four also emphasised that Peter Davison would be taking over as the Doctor in the new series in 1982 as well as reminding viewers about the BBC Records theme single.

► The ratings for *Logopolis* were still lower than those for the previous series, but were an improvement on the year's disappointing performance. *Doctor Who* was now transmitted earlier opposite the networked LWT quiz show *Punchlines!*.

► For the broadcast of the final episode on Saturday 21 March, various newspapers covered the impending



regeneration of Tom Baker's Doctor. *Time's Up For The Time Lord* noted the *Daily Mirror* with quotes from Tom Baker, while he gave a longer interview to Charles Catchpole for the profile *Where Dr Who fears to tread* in the *Daily Mail*, commenting how he was preparing to play Oscar Wilde in *The Trials of Oscar Wilde* at Chichester (this opened in May 1981). Chris Kenworthy noted that *Doctor Who Runs Out Of Time!* in *The Sun*, and that Baker was also to star as Sherlock Holmes in a new production of *The Hound of the Baskervilles* to be produced by Barry Letts for BBC1. Baker chatted to Maureen Paton in *Marriage is good for me says Tom* with additional comments from John Nathan-Turner.

► In the letters column of *Radio Times* on Thursday 26 March, Neil G King and Nigel G Broomhead

Above:

"Peoples of the universe, please attend carefully..."

Left:

A long way from Heathrow.

LOGOPOLIS

STORY

Above:
Adric at the
console.

congratulated the BBC on bringing the Master back in *The Keeper of Traken*, Miss A M Bradbury asked about the police box vanishing from Barnet bypass in *Logopolis*, and Stephen Poppitt praised the production team of Bidmead and Nathan-Turner for *Warrior's* [sic] *Gate* and *Logopolis*.

- » In autumn 1981, *Logopolis* was selected to represent the Tom Baker era in a repeat run of vintage episodes under the umbrella title *The Five Faces of Doctor Who* on weekday evenings on BBC2. This helped to bridge the

longer-than-usual gap between series and the full début of Peter Davison in the role scheduled for January 1982.

- » The serial was sold to various countries – the United States in 1981, Australia and New Zealand in 1982 and Canada in 1984. A second wave of overseas sales saw *Logopolis* début in the United Arab Emirates in late 1986 and Saudi Arabia in 1987.
- » The serial was shown in episodic and compilation forms on UK Gold from June 1994 and on Horror Channel from November 2014.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Part One	Saturday 28 February 1981	5.10pm-5.35pm	BBC1	24'32"	7.1M (84th)	-
Part Two	Saturday 7 March 1981	5.10pm-5.35pm	BBC1	24'03"	7.7M (57th)	61
Part Three	Saturday 14 March 1981	5.10pm-5.35pm	BBC1	24'32"	5.8M (102nd)	-
Part Four	Saturday 21 March 1981	5.10pm-5.35pm	BBC1	25'10"	6.1M (97th)	65

REPEAT TRANSMISSION

Part One	Monday 9 November 1981	5.40pm-6.05pm	BBC2	24'32"	5.5M (11th) ¹	-
Part Two	Tuesday 10 November 1981	5.35pm-6.00pm	BBC2	24'03"	5.0M (15th) ¹	61
Part Three	Wednesday 11 November 1981	5.40pm-6.05pm	BBC2	24'32"	6.0M (7th) ¹	-
Part Four	Thursday 12 November 1981	5.40pm-6.05pm	BBC2	25'10"	5.4M (12th) ¹	-

¹Chart position relative to channel

Merchandise

Bidmead novelised his scripts as *Doctor Who – Logopolis*, which was published simultaneously in October 1982 by WH Allen in hardback and by Target Books in paperback.

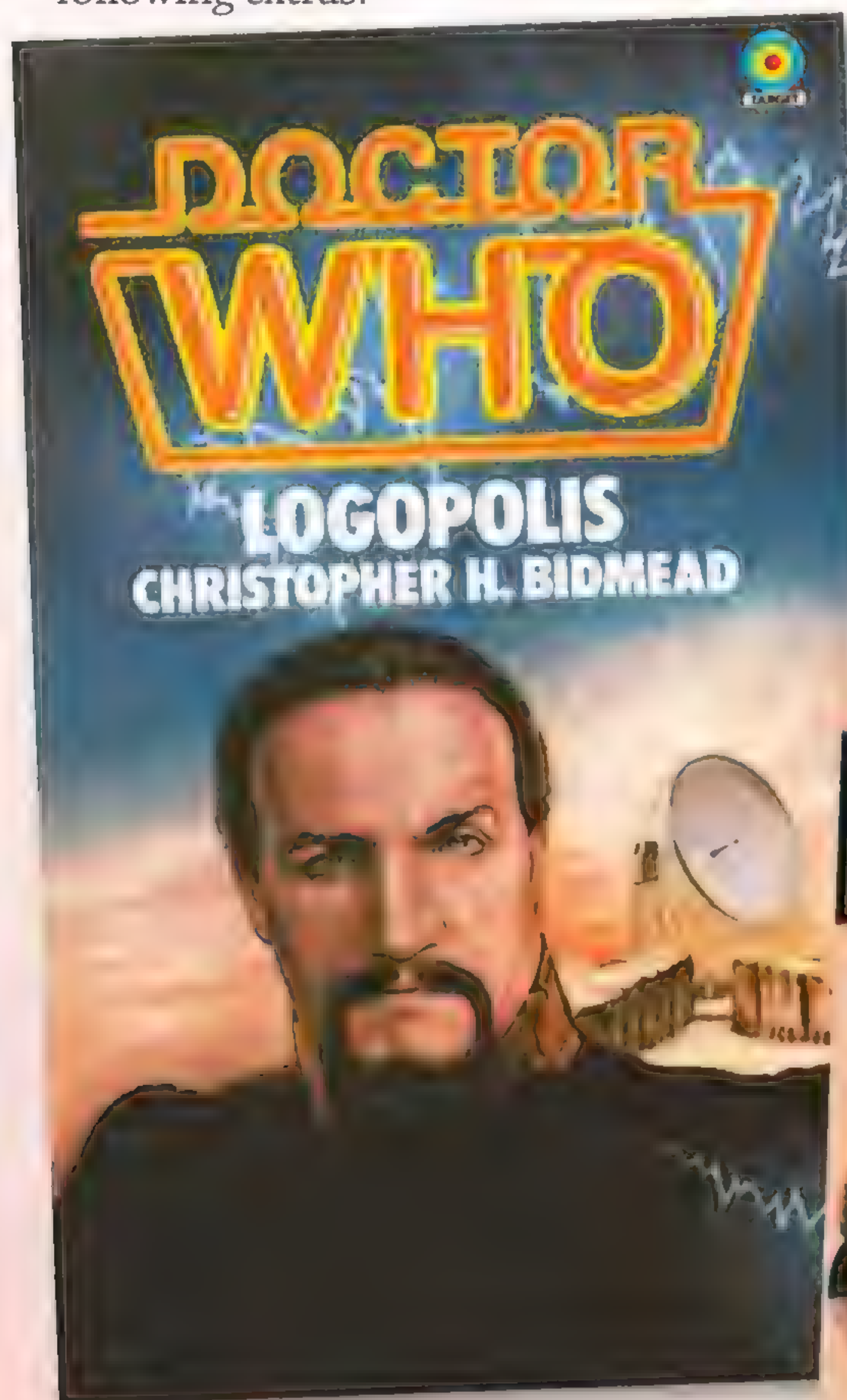
The novelisation was released as a BBC Audiobook in February 2010. It was read by the author, Christopher H Bidmead.

In March 1992, *Logopolis* was released on BBC Video. *Logopolis* was released on BBC DVD as part of the *New Beginnings* set in January 2007. It included the following extras:

- ▶ **Commentary** with actors Tom Baker and Janet Fielding, plus writer Christopher H Bidmead
- ▶ **A New Body at Last** – documentary covering the transition from Tom Baker to Peter Davison – featuring Tom Baker, Christopher H Bidmead, Peter Moffatt, John Black, Matthew Waterhouse, Peter Davison, Sarah Sutton, Adrian Gibbs
- ▶ **Nationwide** – an interview with Tom Baker and an interview with Peter Davison on his forthcoming role as the Doctor
- ▶ **Pebble Mill at One** – Peter Davison interviewed
- ▶ **News Items** – a selection of BBC News items, including reports on Tom Baker and Lalla Ward's wedding, the announcement of Tom Baker's departure and Peter Davison's arrival.
- ▶ **Continuities**
- ▶ **Photo Gallery**



Above: Video release cover by Andrew Skilleter.



In October 2010, *Logopolis* was released on DVD with issue 46 of the *Doctor Who – DVD Files* published by GE Fabbri. In June 2013, the serial was included on 2|entertain's *Regeneration* DVD box set. This set was limited to 10,000 individually

Left: Novelisation covers by Andrew Skilleter and Alister Pearson.

Right:

DVD cover
by Clayton
Hickman.



numbered units, each of which came with a collectors' book.

Sound effects from the story were included on the 1981 BBC Records LP/cassette *Sci-Fi Sound Effects No 26* (later repackaged as *CD Essential Science Fiction Sound Effects Vol 1*). The tracks were *Cloister Bell in the TARDIS*, *The Master's TARDIS*

Below:

Larkfield
postcards of
Nyssa, Tegan
and the Master.

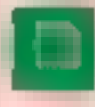
Lands, *The Master's TARDIS Takes Off*, *TARDIS 'Out Of Time Slip'* and *TARDIS 'Into Time Slip'*. This album was re-released by AudioGO in April 2013.

One sound effect and one music cue from *Logopolis* – *TARDIS Interior (Flying, Landing Beep, Stationary, Cloister Bell)* and *It's the End* – were included on Silva Screen's 11-disc edition of *Doctor Who: The 50th Anniversary Collection*, released in September/November 2014. *It's the End* had also been included on the four-disc version released in December 2013.

Action figures

In 1980, Larkfield Printing issued postcards of Nyssa, Tegan and the Master from *Logopolis*. A4 prints of Andrew Skilleter's cover to the Target novelisation of *Logopolis* were issued in 2011. An A3 wirebound 2017 calendar featuring 12 pieces of Andrew Skilleter's artwork was available from Who Dares in November 2016. The artwork for *Logopolis* was used for September.

In June 2000 Harlequin Miniatures issued a metal miniature of the Monitor. In July 2016, Character Options USA

issued The Thirteen Doctors set of 5" action figures. These sets were limited to 5000 numbered units. 2,500 were available at the San Diego Comic-Con on 22-24 July 2016. The remainder were then filtered out to stores. The set included the Fourth Doctor from *Logopolis*. 



Cast and credits

CAST

Tom Baker..... Doctor Who
Peter Davison..... Doctor Who [4]
Matthew Waterhouse..... Adric
Janet Fielding..... Tegan
Sarah Sutton..... Nyssa [2-4]

with

Dolore White..... Aunt Vanessa [1]
Anthony Ainley..... The Master
Tom Georgeson..... Detective Inspector [1-2]
John Fraser..... The Monitor [2-4]
Christopher Hurst..... Security Guard [4]

UNCREDITED

Ray Knight..... Policeman (with bicycle)
Pat Roy..... Driving Double for Tegan
Adrian Gibbs..... The Watcher
Peter Roy, Derek Suthern.....
..... Policemen (inc Davis)
Terry Rendle, Walter Turner, Jimmy Mac,
Charles Stewart, Brychan Powell, Jim
Delaney, Peter Whitaker, Evan Ross, Colin
Thomas, George Ballantine, John Tucker,
Roy Seeley, Billy Gray, Bill Whitehead,
Douglas Bather..... Logopolitans
Robin Squire..... Pharos Technician
Richard Bonehill, Steve Whymant, Keith
Guest, Simon Ramirez..... Security Guards

CREDITS

Written by Christopher H Bidmead
Incidental Music: Paddy Kingsland
Special Sound: Dick Mills
Production Manager: Margot Hayhoe
Production Associate: Angela Smith
Production Assistant: Patricia Greenland
Assistant Floor Manager: Val McCrimmon
Film Cameraman: Pater Hall [1-2, 4]
Film Sound: Jim McAlister [1-2, 4]
Film Editor: Paul Humfress [1-2, 4]
Visual Effects Designer: John Horton
Video Effects: Dave Chapman
Vision Mixer: Carol Johnson
Technical Manager: Terry Brett
Senior Cameraman: Reg Poulter
Videotape Editor: Rod Waldron
Studio Lighting: Henry Barber
Studio Sound: John Holmes
Costume Designer: June Hudson
Make-Up Artist: Dorka Nieradzic
Script Editor: Christopher H Bidmead
Title Sequence: Sid Sutton
Designer: Malcolm Thornton
Executive Producer: Barry Letts
Producer: John Nathan-Turner
Director: Peter Grimwade
BBC© 1981

Below:
The TARDIS
Cloisters.



Profile

JANET FIELDING

Tegan Jovanka

Doctor Who's first non-British actress to play a companion was born in Brisbane, Australia as Janet Claire Mahoney (said Mah-ney) on 9 September 1953. Dad Dr David Mahoney was a parasitologist with the Australian government agency for scientific research. Her three younger brothers later went into medicine.

The family moved to Brisbane suburb Camp Hill in 1959, and Janet later attended convent school Lourdes Hill. She spent a year in America in the mid-1960s while her father worked at the Walter Reed army medical organisation, before returning to Taringa, Brisbane.

Earning A levels in maths, physics and chemistry, she considered a scientific career but instead won a scholarship to Queensland University for BA Hons studies in English with journalism, hoping to become a news reporter for ABC TV. She began stage readings with Bille Brown and Geoffrey Rush – later greatly renowned Australian actors. Talked into auditioning for Queensland's State Theatre Company, she played Rapunzel in children's play *The Wrong Side of the Moon*.

Her scholarship covered her part-time studies while working in the civil service. She declined an offer to become a cadet ABC journalist, since the money was half her then-earnings.

An early stage credit came with Brisbane Rep over Christmas 1972 in *The Matchmaker* (La Boite, Brisbane). She

joined the politicised Popular Theatre Troupe and worked with English writer/director Albert Hunt on *The White Man's Mission* (1975/6), eventually bringing it to England in 1977. Touring for three months, she earned just £250 and ended up living in a north London squat.

Fascinated by eccentric British stage impresario Ken Campbell, she was delighted when he came to see *The White Man's Mission* at London's Oval. Taken with her powerful stage presence, Campbell called her a "tank actress".

She joined Campbell's Science Fiction Theatre of Liverpool but since there was already a British actress called Janet Mahoney, she assumed her grandmother's name. Productions included *The End is Nigh* (1978), *The Case of Charles Dexter Ward* (1978) and *The Warp* (1979, ICA, London), a counter-cultural history cycle of 10 nightly plays, also run as one 22-hour marathon.

Campbell recommended Fielding try traditional Rep and so she worked at Folkestone, in a Devonshire tour of *Mrs May Goes Cockling* (*The Stage* noted her "particularly powerful attack") and at Ipswich, including *Perchance to Dream* (1979, Wolsey Theatre).



Right: Janet with Tom Baker and Sarah Sutton in her *Doctor Who* début, *Logopolis*.

Six months with Northampton Rep included *Aladdin* (1979/80), *The Ghost Train* (1980), *Who Saw Him Die?* (1980) and *Of Mice and Men* (1980). She later described a tour of *Crown Matrimonial* in autumn 1980 as “awful”.

Her first TV work came on *Hammer House of Horror* episode *Charlie Boy*, playing a film production secretary and credited as Janet Clare Fielding. Just five days after this aired on 18 October 1980, a rather more prominent casting would be announced.

Fielding was among 20 actors circumventing established agents with their own co-operative agency the Actors Alliance. She had hoped to audition for the new *Doctor Who* assistant – a bossy Australian air stewardess – in September 1980 but had been overlooked. The Actors Alliance wrote to John Nathan-Turner saying: “You want someone to play a bossy Australian? Well they don’t come bossier than this one!”

Fielding duly became one of 109 applicants. At her audition she lied to producer John Nathan-Turner that standing at 5’2” she reached the minimum height requirement on Australian airlines. She later mused that the bolshy, outspoken Aussie may have been inspired by Nathan-Turner’s partner Gary Downie.

Winning the role, Fielding was announced at a press call on 23 October 1980, photographed in Hammersmith Park wearing Tom Baker’s scarf. Newspapers gave her age as 23; she had lied about her age, losing four years! This meant many subsequent biographical articles gave a 1957 birthdate. The day after her press call, news broke of Tom Baker’s departure.

There was a further Hammersmith Park press call for Nyssa, Adric and Tegan on 26 November 1980, with Fielding wearing an ersatz air





Above: *Snakedance* was one of Janet Fielding's favourite stories.

stewardess uniform, and she began work with location pre-filming for *Logopolis* on 16 December 1980. Tegan's screen debut finally came on 28 February 1981.

Fielding explained to *Doctor Who Magazine's* Jeremy Bentham in 1982; "John [Nathan-Turner] conceived of Tegan as a character you love to hate. Really she's like a Lucy figure from *Peanuts*." She described Tegan's outlook as "take the offensive when you're on the defensive".

Fielding stayed for all but two stories of the Peter Davison era. On her departure in 1984, *Doctor Who Magazine* interviewer Richard Marson asked Fielding why Tegan had been so popular.

"I think it's because she's so bolshy!" Fielding reckoned. "She was quite aggressive, although this was naturally toned down as we went along. It was possible for a lot of people to identify with her, because the Doctor is in some ways an irritating character. You can imagine... getting fed up with his whimsicality but at the same time liking him enormously because of his charisma."

The era famously provided 'uniform' costumes to its regulars and Fielding

struggled with her producer's choices. "First of all there was the [stewardess] uniform which I quite liked but then I got that white outfit for *Arc of Infinity* [1983 – see Volume 36]," she told Marson. "Words cannot describe how I loathed that thing – it was just so horrible." Later on she did get some say in the character's wardrobe.

As Fielding reflected to *The Guardian* in 2013 however, she had other frustrations: "JN-T made absolutely no bones about why the companions were there: you were told, in words of one syllable, that you were 'there for the dads'. That didn't sit easily with me, because I was, and still am, a feminist. I thought, 'Actually, I'm there for the young women to identify with.'" Indeed Fielding was later delighted to meet female NASA scientists at a US convention, who had grown up inspired by Tegan.

By spring 1983 she had decided to leave *Doctor Who* and though contracted until the end of the 1984 series, since Peter Davison and Mark Strickson were also leaving, Nathan-Turner chose to stagger these departures and so Tegan left two stories before her leading man.

Fielding's final recording came on 7 October 1983, with Tegan's onscreen departure – after 18 stories and an anniversary special – following on 15 February 1984 in *Resurrection of the Daleks* [1984 – see Volume 39]. Tegan cameo'd during the regeneration in *The Caves of Androzani* [1984 – see Volume 39] a few weeks later.

Amid Fielding's busy *Doctor Who* schedule she appeared in sitcom *Shelley* (1982) and a summer stage production of *Some Mothers Do 'Ave 'Em* (1982, Prince Consort Theatre, Isle of Wight).

During her time on the show she married *Daily Mirror* foreign editor Nicholas Davies, on 25 September 1982. She later separated from Davies amid

allegations he was involved in arms dealing and they divorced in 1991.

Initially keeping ties with *Doctor Who*, she reprised Tegan for the *Jim'll Fix It* sketch *A Fix with Sontarans* (1985) and read in for Sylvester McCoy's screen test in early 1987.

Post-*Who*, she guested in *The Adventure Game* (1984), going on to make appearances in *Minder* (1984), as Caroline in a series of children's football soap *Murphy's Mob* (1984), *Hold the Back Page!* (1986), *Blind Justice* (1988) and historical drama *Parnell and the Englishwoman* (1991).

Theatre work meanwhile included *The Collector* (1984, Boulevard, Soho), *Mother Goose* (1984/5, Kings, Southsea), *A State of Affairs* (1986, tour), *Modigliani* (1988, New End, Hampstead) and *Macbeth* (1989, Duke's Head, Richmond). She also co-wrote with mentor Ken Campbell for Lambeth Children's Theatre in 1989.

Typecast as both a *Doctor Who* girl and an Australian, acting work became scarce. "I hadn't realised it would be the kiss of death to my acting career," she told the *Daily Mail* in 1997. Fielding felt both sexism and ageism were at play. "For women over 30, getting work is just desperate," she said. "It was as though someone turned a tap off on my 34th birthday. I was miserable, bewildered and then deeply depressed."



Left:
Reunited with
castmates
Peter Davison
and Mark
Strickson.

Fielding channelled her frustrations into pressure group Women and Film in Television, helping run it for its first four years, initially volunteering in 1990 and taking a full-time post from 1991.

In early 1994 she became an agent with Marina Martin Associates. The first casting calls she arranged were auditions for the *Doctor Who* TV Movie [1996 – see Volume 47] and she was central in persuading Paul McGann to take the role.

She next became head of finance at relationship counselling charity One Plus One. Moving to Ramsgate in 2008, she discovered the derelict theatre Westcliff Hall, once also a motor museum, and became project director of Project MotorHome, a charity venture aiming to restore it for the community.

Though diagnosed with cancer in September 2012, Fielding continued working to reopen the venue. *Doctor Who* friends helped her stage the MotorMouth fundraising conventions – 2014's MotorMouth 3 brought Peter Capaldi's convention début.

The events helped reconcile Fielding's ambivalent attitude towards the programme. Though not regretting her time as Tegan, she had always preferred to move forwards. She had pulled out of *Dimensions in Time* (1993) and at the PanoptiCon 93 convention later the same year controversially suggested the show had had its day, before bowing out from conventions for many years.

Initially resistant to reprising Tegan for Big Finish, she finally relented for Fifth Doctor audio *The Gathering* (2006) and since summer 2010 regularly appeared in the Fifth Doctor range. She cameo'd in anniversary spoof *The Five-ish Doctors Reboot* (2013) and joined former cast members for *Doctor Who Live: The Afterparty* (2013). ■

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